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VOGUE

AMERICAN FASHION

A SPECIAL REPORT...

90 GREAT LOOKS



THE NEW YORK COLLECTIONS

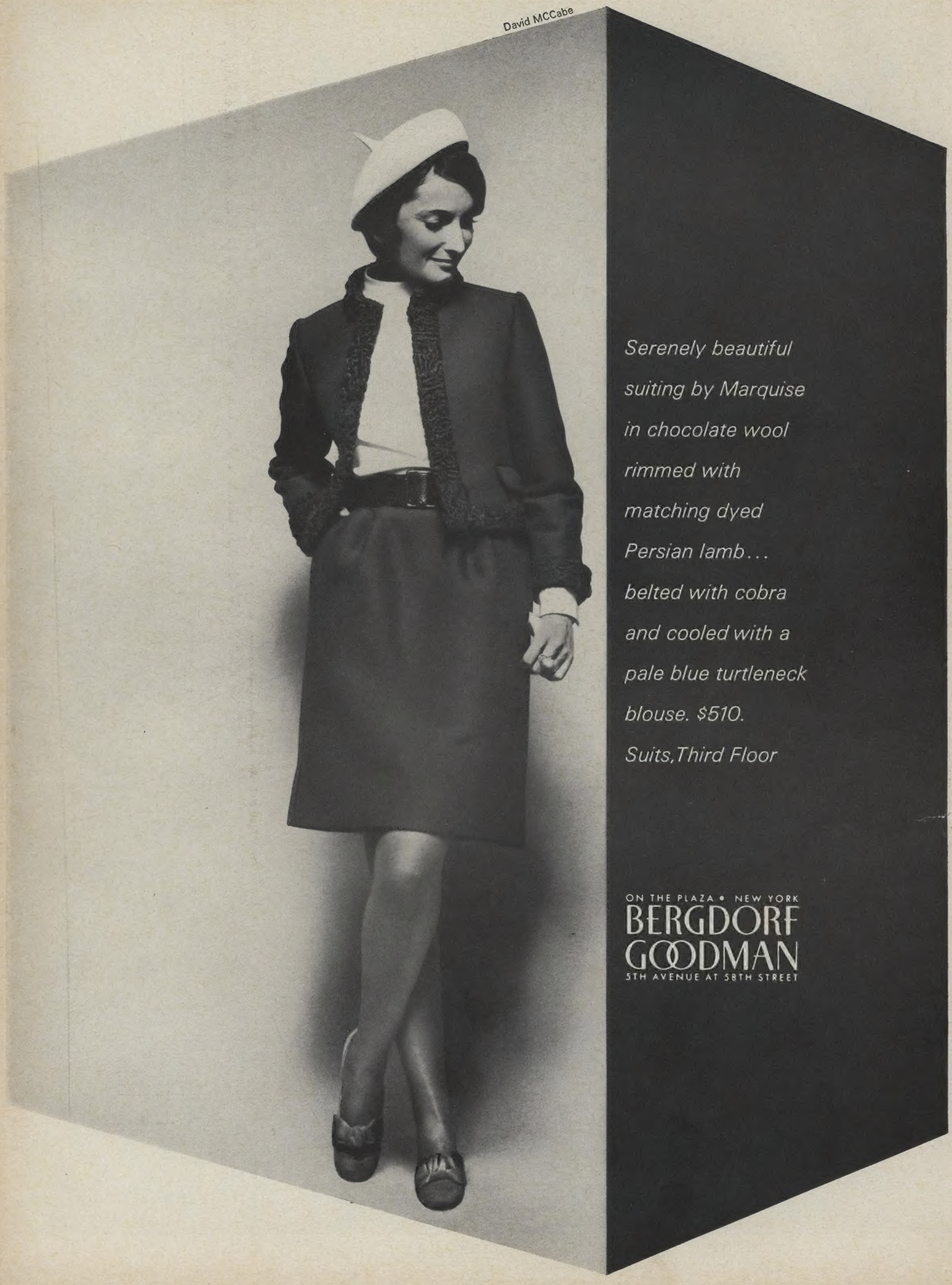
MARRIED BUT THEY CAN'T LIVE TOGETHER



In one jar these matched creams clash. On one face they live in wedded bliss. Applied to the skin, one upon the other, they blend in perfect harmony, perform brilliantly. Incredibly enough, Novesscence®, with both its creams, is so light you're scarcely aware of its presence. Cream One speeds into the skin, soothing, smoothing, lubricating and Cream Two helps Cream One absorb; restores the skin to its normal PH balance; acts as a protective humectant and leaves the skin fresh, velvety, younger looking. Novesscence takes a little longer to use. But aren't you willing to trade seconds for years?

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A new preparation from Charles of the Ritz



Serenely beautiful suiting by Marquise in chocolate wool rimmed with matching dyed Persian lamb... belted with cobra and cooled with a pale blue turtleneck blouse. $510. Suits, Third Floor

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



BONWIT TELLER MONTALDO'S I. MAGNIN

SEPTEMBER 1, 1968

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

I.S.V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



PENN

COVER: First look at a great new look from the New York Collections—the belted nine-tenths coat in greige tweed bordered with lynx; straight greige pants underneath. (Shown again, page 328.) Another great look here, our model's—eyes highlighted with Eye Graphics, Baby Fever gleaming on the mouth, soft curls to the hair—all masterminded by Kenneth. Turnout by Oscar de La Renta, of Anglo wool. Coat at Bonwit Teller; Sakowitz; I. Magnin; El Palacio de Hierro.

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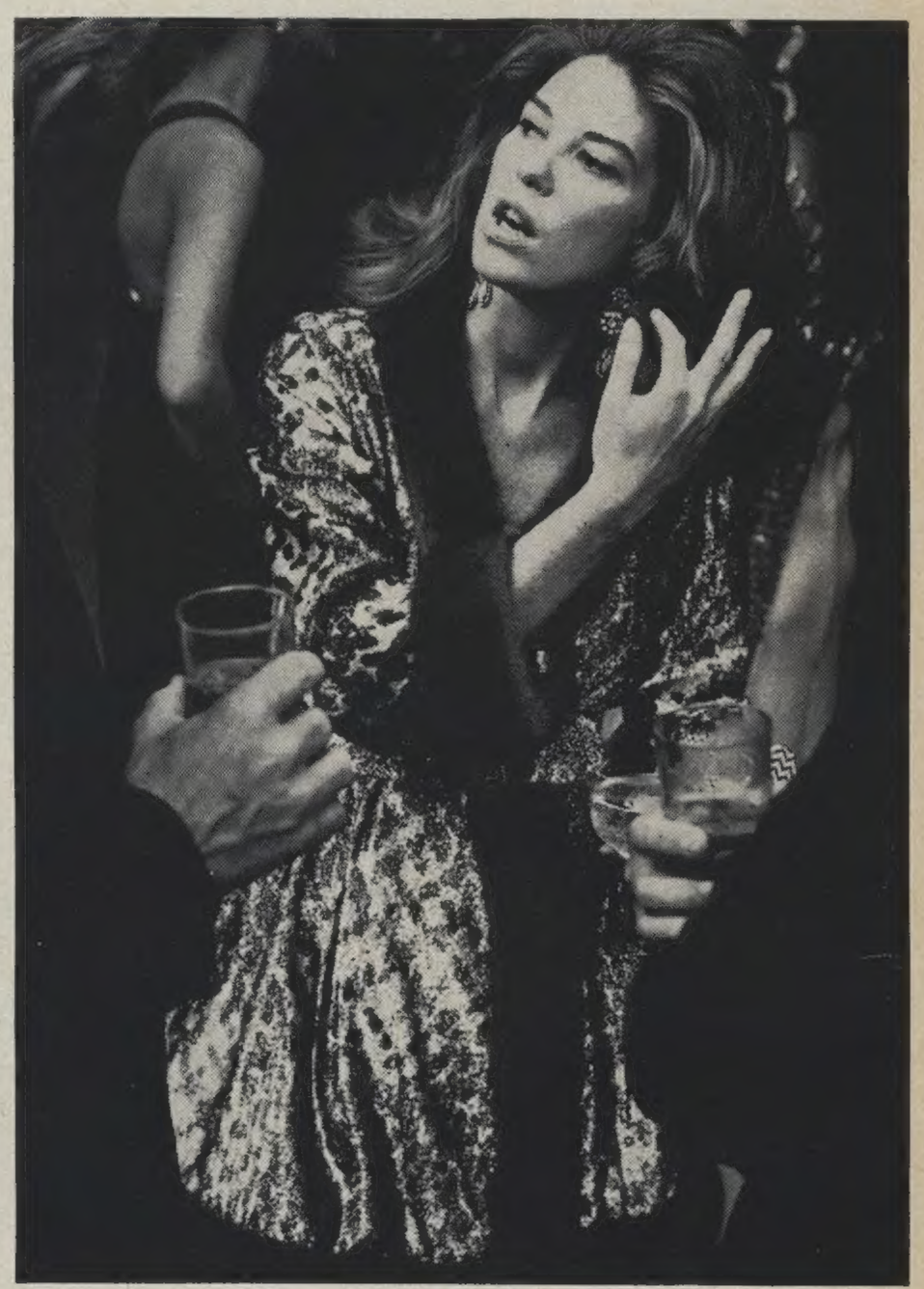
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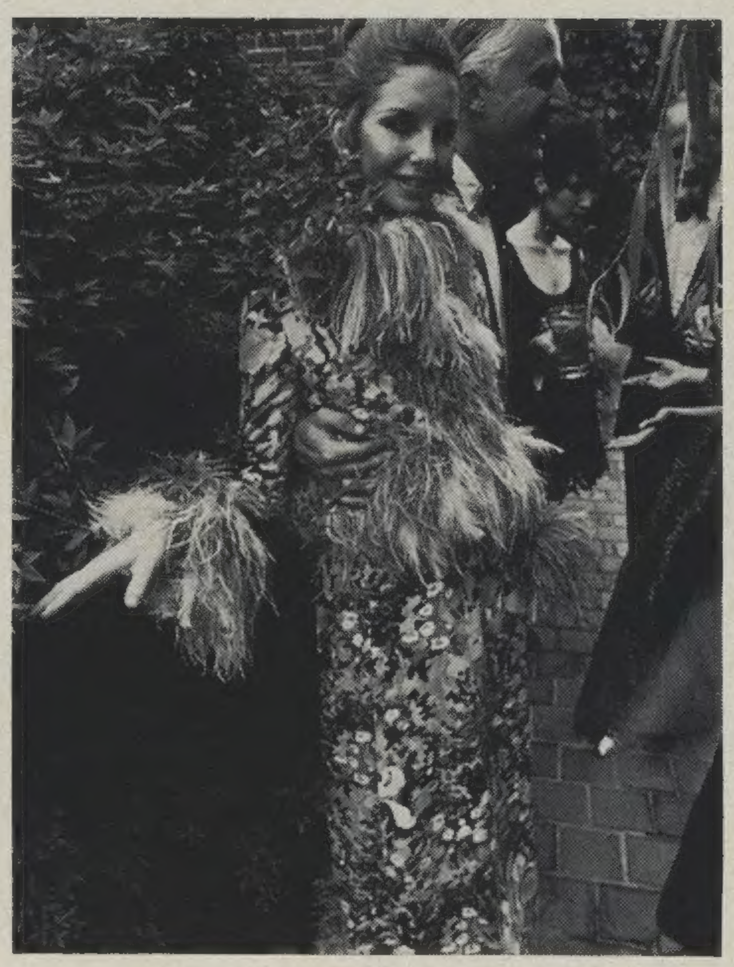
POSITIVELY BLASSFAMOUS

A sumptuous collection of iconoclasts, wits, nearwits, landed gentry and some frankly gorgeous people who just happened to be at Bill's wearing a Blass.













Blaze of brocade—

newest coatdress. Open the season in this one—burnished gold-and-brown silk aglow with metallic threads. From Malcolm Starr, for sizes 6 to 16, 145.00

Evening Salon, Third Floor, Lord & Taylor—and at all Lord & Taylor stores

Robert Randall



Oscar de La Renta


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Geoffrey Beene launches
a flare of wool
gabardine, sets it
a-sizzle with
a suede corselet...
In black with red
belt or khaki
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LESLIE FAY



Satin Smooth...smoothly shaped. Belted high to accent easy lines that skim the body and move out at the hem. Silver, light blue, taupe, black. Sizes 8-18. About $40 in acetate satin. For store nearest you, write to Leslie Fay, 1400 Broadway, New York 10018.

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is proud to introduce the

STAR!

COLLECTION

designed exclusively for them by

DONALD BROOKS

inspired by the costumes he created for the Robert Wise film, starring Julie Andrews as the fabulous Gertrude Lawrence.

The 20th Century-Fox release also stars Richard Crenna, Michael Craig and Daniel Massey as the men in her life. Saul Chaplin produced, Robert Wise directed and William Fairchild wrote this totally wonderful musical entertainment.


Saks Fifth Avenue

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From our Donald Brooks "Star!" Collection. For private lives. The ultra-extravagance of rayon crepe pyjamas. Diamond bracelet printing with some real glitter here and there. White with taupe. $435.
Coiffures by our own Mr. Dominique.





TWEED DRESS AND COAT COSTUME. SIZES 6 TO 16, ABOUT $225.00, AT FINE STORES.

BELLE SAUNDERS for

Abe Schrader



PHOTO BY JACK COWLEY



Teal Traina sends the huntcoat costume out for the evening.

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Oscar de La Renta does the flamenco. Just for us.

I. MAGNIN



Our own Manor-Bourne in wool by Anglo Fabrics with dyed-to-match Persian lamb.

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Originala's jacketed jumper-dress.

Very vervy in wool by Anglo Fabrics. Exclusive.

I. MAGNIN



Rich's and all Atlanta salute the Atlanta Ballet, the oldest continuing ballet company in the country, starting a new season as part of the inspiring Atlanta Memorial Center.

Atlanta scene... Rich's



Rich's salutes the genius of Bill Blass for Maurice Rentner, so evident in this evening-of-evenings gown, and all the other designers who have made fashion at Rich's so exciting.



NEW DIRECTIONS FOR DAYTIME: SHAPE, PROPORTION, CONTRAST, IN **ANNE FOGARTY'S** MAGNUM-TWEED COAT, INDIGO AND RED, OVER AN INDIGO DRESS OF DOUBLE KNIT WOOL. SHE SPARKS HER AUTUMN MOOD WITH OUTDOOR-LOVING WOODHUE, BY **FABERGE,** IN COLOGNE, DUSTING POWDER.

FROST BROS.

SAN ANTONIO, TEXAS WORLD'S FAIR CITY



NEW DIRECTIONS FOR EVENING: ROMANTIC BEAUTY, IDEALIZED BY **MALCOLM STARR,** IN CREAMY PINK SILK MATELASSE, STROKED WITH NATURAL WHITE MINK. HER MAGNETIC FRAGRANCE, IN COLOGNE AND GOSSAMER DUSTING POWDER, INEVITABLY **FABERGE'S** SULTRY AND LUXURIOUS TIGRESS. **FROST BROS.**

SAN ANTONIO, TEXAS WORLD'S FAIR CITY



Only yesterday, it took 8 hours sleep and a day at the salon to look this rested, younged-up, renewed. These astonishing new 'face foams' get you there in minutes. How do they do it? *They travel by air.*

'Ultima' II introduces

Deep-Deep Cleansing Foam

This rich, cushiony *aerosoled* cleanser foams off surface soil, then *re-billows* with warm water, for a second sub-surface plunge. Actually a kind of gentle, suction-like 'cleansing in depth'. Your face emerges shiny-clean with no trace of dryness. (A few ladies we know trek annually to a little Swiss hideaway to get this look of 'privileged skin'...all sleek and lithe and *clean-to-the-bone.*) 2 versions: white for Oily Skin, mauve for Normal to Slightly Dry. Because they contain no soap whatsoever, they can't irritate even the most delicate skin tissue (which means you can remove *eye makeup* without a qualm).

3-Minute Foaming Facial

This minty, *air-borne* foam bites an apple-cheeked glow into your skin, yet is so gentle you can use it whenever you wish. One little palmful of this rich, plushy foam is all you need to give your skin a stimulating, 3-minute 'workout'. You can feel the foam tingling in every pore. Tightening, firming, tuning up. Splash off with tepid water. Your skin looks as though it had just awakened, all blushy and full of bounce—ready for a new mood of makeup. Be first to try these pre-makeup marvels on your very own skin. They await you now at the most distinguished stores, wherever there is 'Ultima' II.

'Ultima' II

The first Collection of Skin-Care Concentrates. Created by Revlon for the woman of elegance.

Gus Mayer

NEW ORLEANS NASHVILLE BATON ROUGE JACKSON BEAUMONT



SELMAN'S, LOUISVILLE THE BLUM STORE, PHILADELPHIA LEVY'S, MEMPHIS AL ROSENTHAL'S, OKLAHOMA CITY

KIKI HART

NEW ORLEANS NASHVILLE BATON ROUGE JACKSON BEAUMONT

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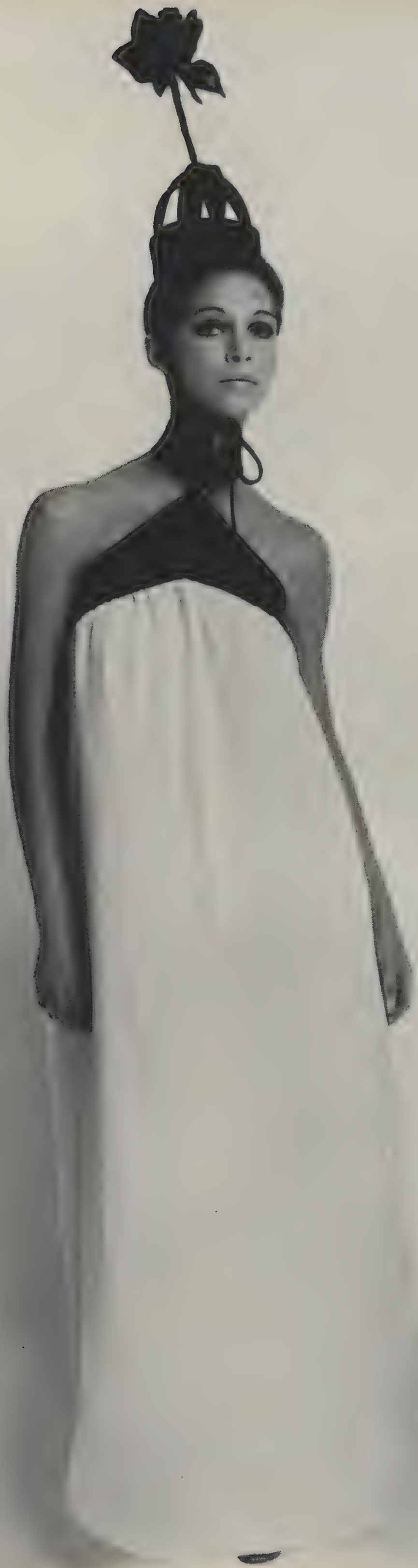
by BRANELL



New! Revlon 'Wonder Nail' helps build stronger nails 10 ways.

You say your nails have never responded to anything? Well, we say there's never been anything like 'Wonder Nail.' It's a remarkable new proteinized liquid formula just invented by Revlon. You brush it on the whole nail (not just the tip). It forms a protein-like bond to help toughen and fortify your nails, protect them against daily damage. Why not give your nails a chance at a longer, happier life. Start the 'Wonder Nail' habit today.

'Wonder Nail' invented by Revlon



LEN STECKLER

TIFFEAU

Hadley in cashmere.

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Spray Perfume and Spray Cologne, each 6.00

Every woman alive loves Chanel Nº 5 sprays.

CHANEL

B Altman & Co



Morning...saunter through a round of appointments with the world at your beck and call, in this glistening horizontally worked black dyed mink coat; hooded for drama, belted for dash...or in Jacques Tiffeau's suede sashed black wool dress, with its zipped-up pumpkin wool jacket. Third floor, Fifth Avenue store. Coat, 3500.00. Costume, 395.00

Fur origin: United States

ARE YOU WILD ENOUGH TO WEAR IT?

Tigress: untamed, tawny. Danger lies in its shadowy depths. Discover it and see the jungle come to life. Savon Extraordinaire, Cologne Extraordinaire, Bath Powder. Are you wild enough to wear it?

Fabergé



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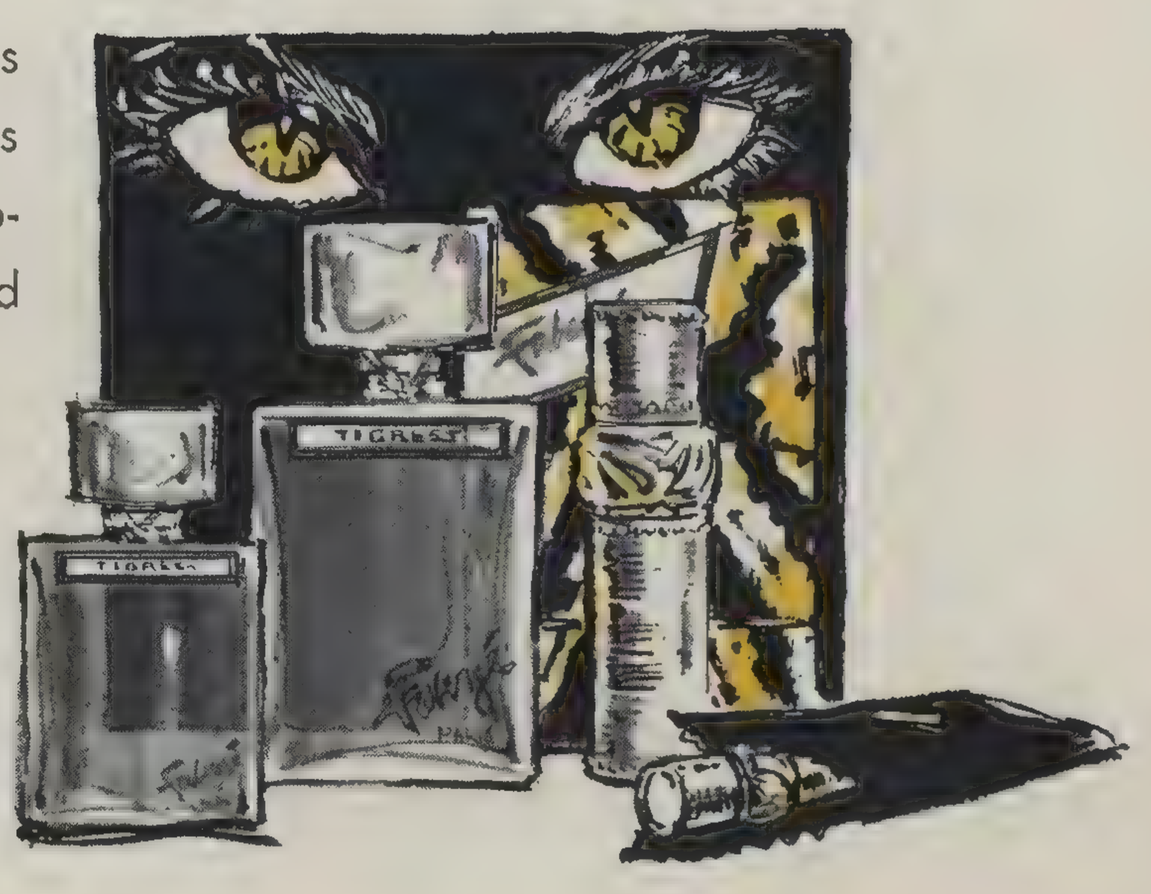


Noon... select a gift of pre-Columbian art, then on to lunch in this marvelous wool tweed cape by Franz Molenaar of Holland; brown and beige, or grey plaid...or in our shapely belted leather Sabra coat from Israel; black, alabaster or red. Third floor, Fifth Avenue store. Cape, 225.00. Coat, 135.00

ARE YOU WILD ENOUGH TO WEAR IT?

Tigress: savage, elegant. Excitement pounds in its provocative essence. Possess it and turn heartbeats into drumbeats. Perfume Extraordinaire, Spray Cologne Extraordinaire, Purse Perfume. Are you wild enough to wear it?

Fabergé



B Altman & Co



Night... cause a pause in the conversation, make the candles dance, in this disarming little short black rayon velvet dress and braided white wool jacket, by Gayle Kirkpatrick...or in Malcolm Starr's midnight black wool gown and jacket, bedazzled with fiery rhinestones. Third floor, Fifth Avenue, and at St. Davids, Pa., and Ridgewood/Paramus. Short ensemble, 190.00. Long ensemble, 275.00

ARE YOU WILD ENOUGH TO WEAR IT?

Tigress: exotic, warm. Romance glows in its subtle purr. Enjoy it and you alone know you're the huntress. Bath Powder, Cologne Extraordinaire, Bedtime Perfume, Fabergette. Are you wild enough to wear it?

Fabergé





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If your face doesn't really feel clean with cream,
yet soap and water is too drying,
then Estée Lauder's
New Fresh-Water Treatments
were created just for you.

Here are five fast yet gentle ways to cleanse and condition your skin without drying it, letting your face feel that for the first time it's really clean.

GENTLE FACIAL SHAMPOO: a refreshing green gel that gently cleanses every type skin.

ALMOND MEAL SCRUB SOAP: a sea-green soap with grainy texture to lift away impurities, and leave skin silky clean.

ALMOND MEAL CLAY PACK: a deep-cleansing facial mask that helps purge skin of impurities, and revive the bloom of good health.

FACIAL MILK RINSE: a milky after-rinse to restore the skin's natural balance, leaving it soft and dewy.

NON-OILY UNDER-MAKEUP CREME: helps skin retain water moisture; forms a velvety cushion for make-up to keep it smooth and matte.

Estée Lauder

KASPER FOR



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JOAN LESLIE



PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL



In the A.M., they are complete fashion realists in real wool doubleknit by **LEBANON MILLS.** This wrinkle-free fabric performs so beautifully, you can wear it twenty-four hours a day. To uncomplicate your fashion life, enjoy its freshfaced colors and serene texture anytime, anyplace, anywhere. The following series of new body-beautiful silhouettes proves that this is the day of the pure wool doubleknit. Trust the genius of Jerry Silverman to whip up a whole portfolio of great '68 examples of **The American Way with Wool.** Trust the sewn-in woolmark label to tell you that you're getting nothing but the best...pure wool.

THE AMERICAN WAY WITH WOOL

Shannon Rodgers
for
Jerry
Silverman

"Just show me the Jerry Silvermans, please."



Fabric
by
Lebanon

Designed
by
Shannon
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"Just show me the Jerry Silvermans, please."



PURE VIRGIN WOOL

Designed by Shannon Rodgers.

MONTALDO'S *All Stores.*
East Orange & Short Hills, N. J. Doop's

"Just show me the Jerry Silvermans, please."



Designed by Shannon Rodgers.

The American Way With Wool

Marshall Field & Company
CHICAGO, ILLINOIS

"Just show me the Jerry Silvermans, please."



Fabric by Lebanon

Designed by Shannon Rodgers.

HUDSON'S
the Woodward Shops

PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL



In the P.M., they are complete fashion romantics in pure wool doubleknit by **LEBANON MILLS.** This softfaced fabric is so versatile, it goes on now day and night. Uncomplicating your fashion life. Freeing you from mundane cares about wrinkles. And if you want to look feminine-to-the-bone, look to the preceding pages filled with the new serene, smallbodied silhouettes designed with the genius of Jerry Silverman. Trust him to whip up a whole portfolio of great '68 examples of **The American Way with Wool.** Trust the sewn-in woolmark label to assure you that you're getting nothing but the best... pure wool. All fashions available at stores listed. For further information, write American Wool Council, Dept. WJ-268, 570 Seventh Avenue, New York, N.Y. 10018.

THE AMERICAN WAY WITH WOOL

Shannon Rodgers
for
Jerry
Silverman

JORDAN MARSH

NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED IN HISTORIC PLYMOUTH



Making its own history, the natural elegance of our Seymour Fox suede-belted coat. $415.
See it now in the Jordan Marsh Designers' Shop.

Kimberly®

The shirtwaist with a flare in pure wool. About $80. Bergdorf Goodman, Neiman-Marcus, Marshall Field & Co., Z.C.M.I.





Revlon invents the makeup that is and isn't.

If you can tell you're wearing makeup, you haven't got the Look of Today. What's right now is the 'realskin' look. Fresh. Natural. (And soft, soft, soft!)

To give you this 'un-makeup-y' look, we had to invent our own thing. The first translucent finish for the face. A skinny little slip of color-in-creme. It even feels translucent. Slight, light, layerless. Skin-deep in moisture. And it looks so convincing you'd swear it isn't makeup at all. And it's not. It's 'Demi Makeup'.

People will think it's your own fresh, flawless skin. (Let them.)

Translucent Flowing-Creme. Also: Pressed Powder/Loose Facepowder/Blushing Powder. In soft, soft demi-shades.



new 'Moon Drops' Demi Makeup

invented by Revlon

NEW REVLON DEMI MOON DROPS.







Northeast Yellowbirds wing you to the exotic Bahamas

HARMAY'S triple-play design for living the romantic night life at free-wheeling, never-stopping Freeport. Jet-set to go in a shimmer of worsted-acetate-silk, side-buttoned and belted. Chestnut brown with silver-blue gilet, 10-18, **100.** Match the opulence of El Casino (the largest casino in the Western Hemisphere) with the splendor of a sleeveless sliver of silk-and-worsted, bordered with beading. Platinum grey. 8-16, **145.** Outdazzle the famous International Bazaar (adjacent to King's Inn), overflowing with fascinating treasures from all over the world—in embroidery-encrusted worsted-acetate-silk. White. 8-16, **125.**

Designer Clothes, 3rd Floor

Best & Co.

FIFTH AVENUE · NEW YORK

Northeast Yellowbirds wing you to the exotic Bahamas

KIKI HART envelops you in fashions as lush as the rich tropical growth of Paradise Island. Vacation wonderland by day, this island in the sun adapts itself to moonlight and dancing under the stars. Three destined to steal the scene at the famed Ocean Club. Softly dirndl'd brocade, taking its jacket in brief. A rich blend of acetate-nylon-rayon-and metallic glitter. Pink and green. 6-14, **185.** Or a scoop of worsted-acetate-silk, pocketing its "jewels". Emerald, royal blue, white, or black. 8-16, **160.** And for the long view of evening, a shimmering fall of rayon-and-silk satin, with multi-colored jewels. Mint green, turquoise, navy. 6-16, **235.** Designer Clothes, 3rd Floor

Best & Co.

FIFTH AVENUE · NEW YORK







Northeast Yellowbirds wing you to the exotic Bahamas

LEE CLAIRE captures the island charm of Nassau in three romantic creations. Forming a seascape of its own on the powder-soft moonlit sands at the Emerald Beach Hotel — a long drift of rayon chiffon, flowing from a bodice of lace encrusted with beaded embroidery. Grey, jade green, or shocking pink. 8-18, **160**. Be transported in a quaint carriage to the enchanted night spots of Nassau in a brief float of rayon chiffon, banded with rayon satin. Jade green or brown. 6-16, **100**. Dine and dance at the posh Balmoral Hotel in a white wool dress-cum-jacket, touched with braiding and scroll work 6-16, **160.**

Designer Clothes, 3rd Floor

Best & Co.

FIFTH AVENUE · NEW YORK







1407 Broadway, N.Y., Roma, Milano, Toronto, Los Angeles



PRESTON SMITH FOR PAB LTD.

CAFTAN BY BILL BLASS FOR MAURICE RENTNER
JEWELS BY VAN CLEFF & ARPELS



Revlon presents the world's first (and second) 'face gleamers'



Who pulled the big switch? Who changed the face of fashion from dull to dazzling? Who turned on the lights all over the land? Revlon. The Electric Light and Power Company. Where there's never ever a dull moment.

New Face Gleamer. Suddenly, every with-it beauty has a new 'pet' cosmetic. This is it. A sheer, shining blushing stick that lights up your face with color and gleam. Dapple it here. Glisten it there. Your whole face turns on. Youngs up. Blushes. Beams.
In 5 gleam-ons of color: Blush. Peach. Rose. Tawny. Plus Bare (a 'no-color' color).

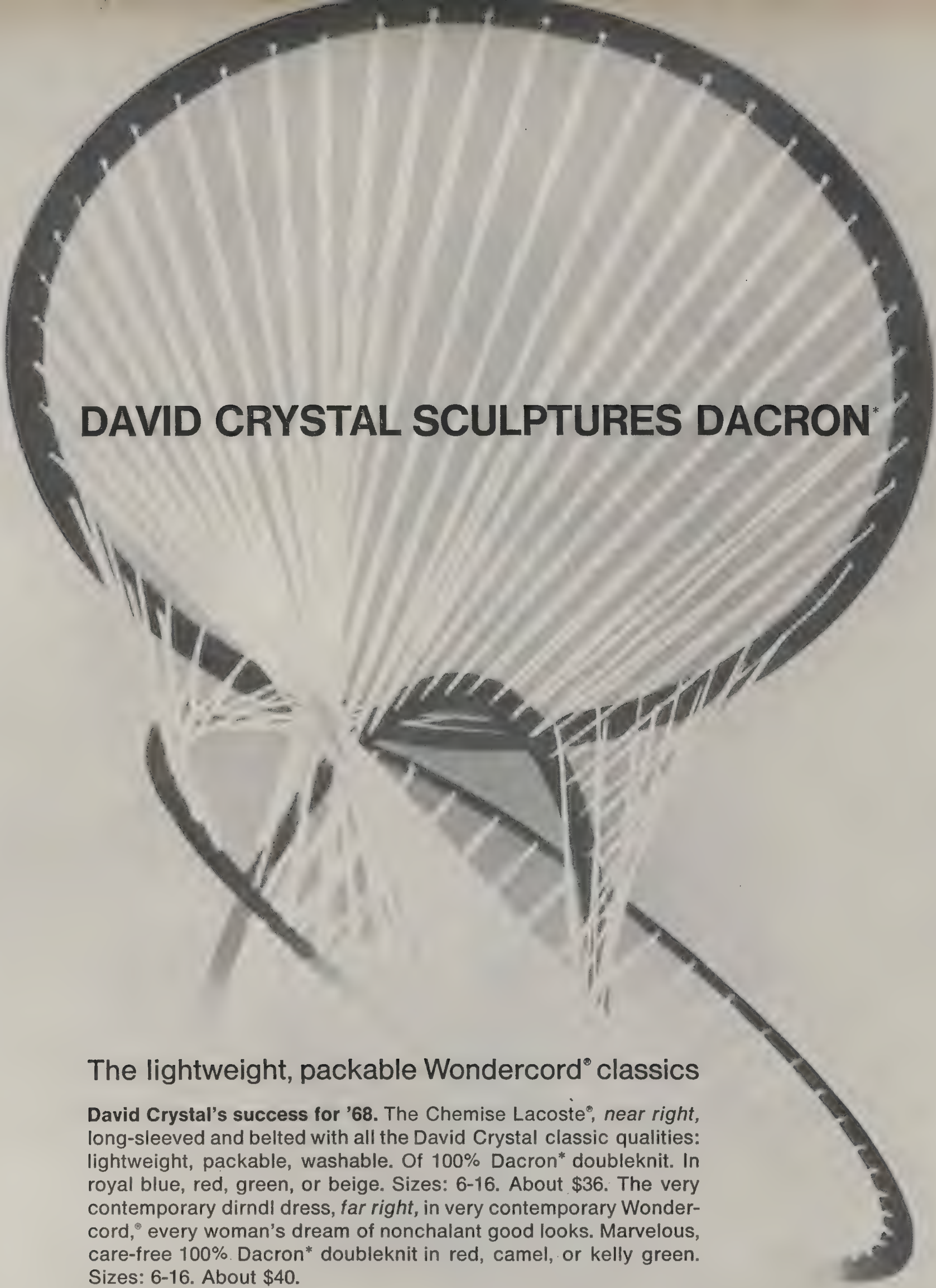
Now Frosted Face Gleamer. Revlon (mother of invention) gives gleamer-girls not one, but two ways to glow. Now there's a Face Gleamer shot through with frost! Gleam it over makeup or frost it on bare. Voltage up cheekbones. Curve out contours. Floodlight your face with shimmer and shine. Two beautiful gleamers. Both from Revlon. (Who says lightning never strikes twice?)
In 5 frosted shades: Blush. Peach. Rose. Tawny. Plus Bare (a highlighting slick of pure frost).

The one and only (can't-be-copied)

'Face Gleamers'

invented by Revlon

Shine, everyone!



The lightweight, packable Wondercord® classics

David Crystal's success for '68. The Chemise Lacoste®, *near right,* long-sleeved and belted with all the David Crystal classic qualities: lightweight, packable, washable. Of 100% Dacron* doubleknit. In royal blue, red, green, or beige. Sizes: 6-16. About $36. The very contemporary dirndl dress, *far right,* in very contemporary Wondercord,® every woman's dream of nonchalant good looks. Marvelous, care-free 100% Dacron* doubleknit in red, camel, or kelly green. Sizes: 6-16. About $40.

*Du Pont registered trademark.

B Altman & Co
FIFTH AVENUE • WHITE PLAINS • MANHASSET
SHORT HILLS • ST. DAVIDS, PA.

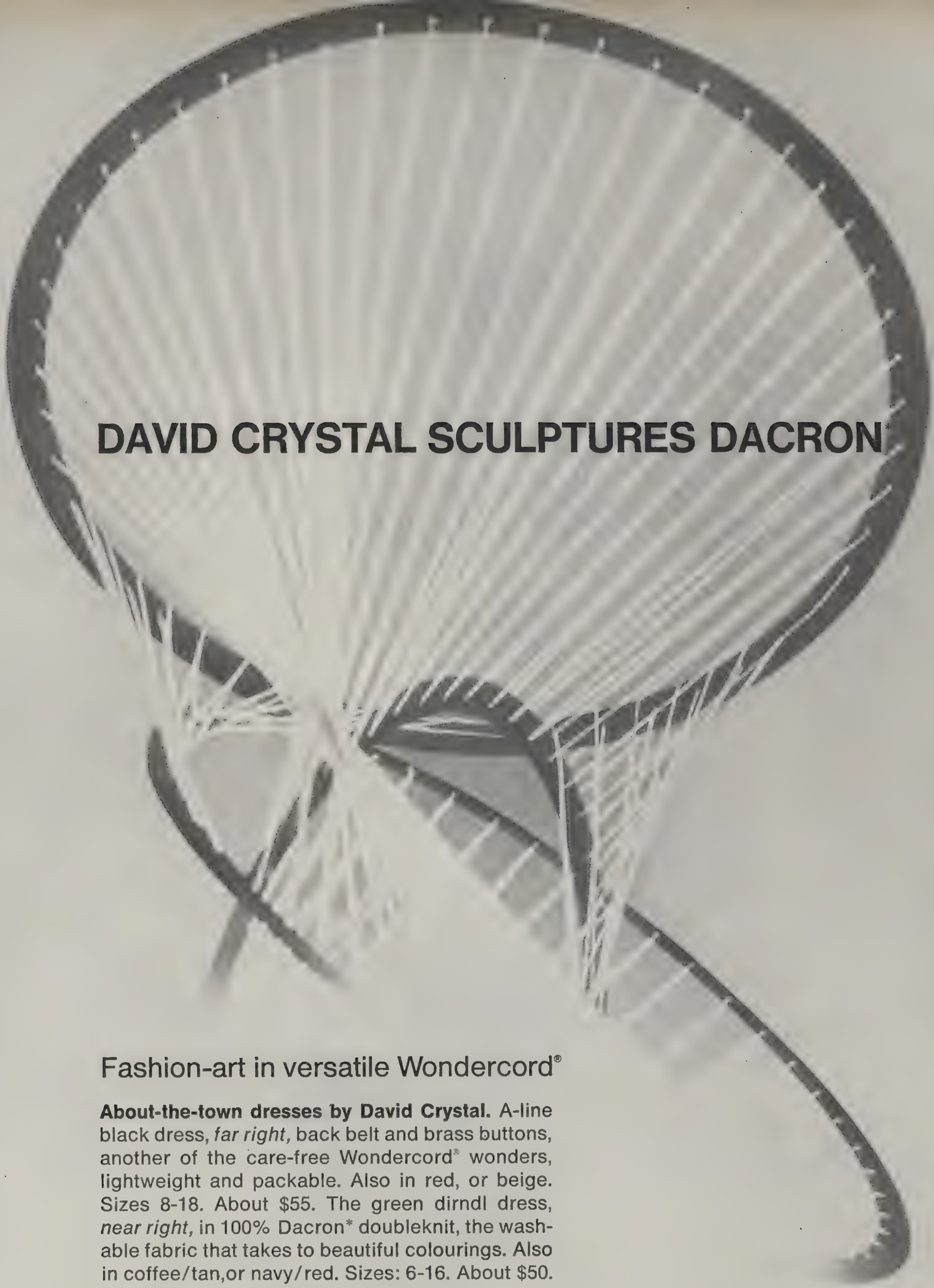
Harzfeld's
Petticoat Lane • Kansas City, Mo.

Jordan Marsh
FLORIDA

Sculpture designed by Don Case for David Crystal.



DAVID CRYSTAL SCULPTURES DACRON*



Fashion-art in versatile Wondercord®

About-the-town dresses by David Crystal. A-line black dress, *far right,* back belt and brass buttons, another of the care-free Wondercord® wonders, lightweight and packable. Also in red, or beige. Sizes 8-18. About $55. The green dirndl dress, *near right,* in 100% Dacron* doubleknit, the washable fabric that takes to beautiful colourings. Also in coffee/tan,or navy/red. Sizes: 6-16. About $50.

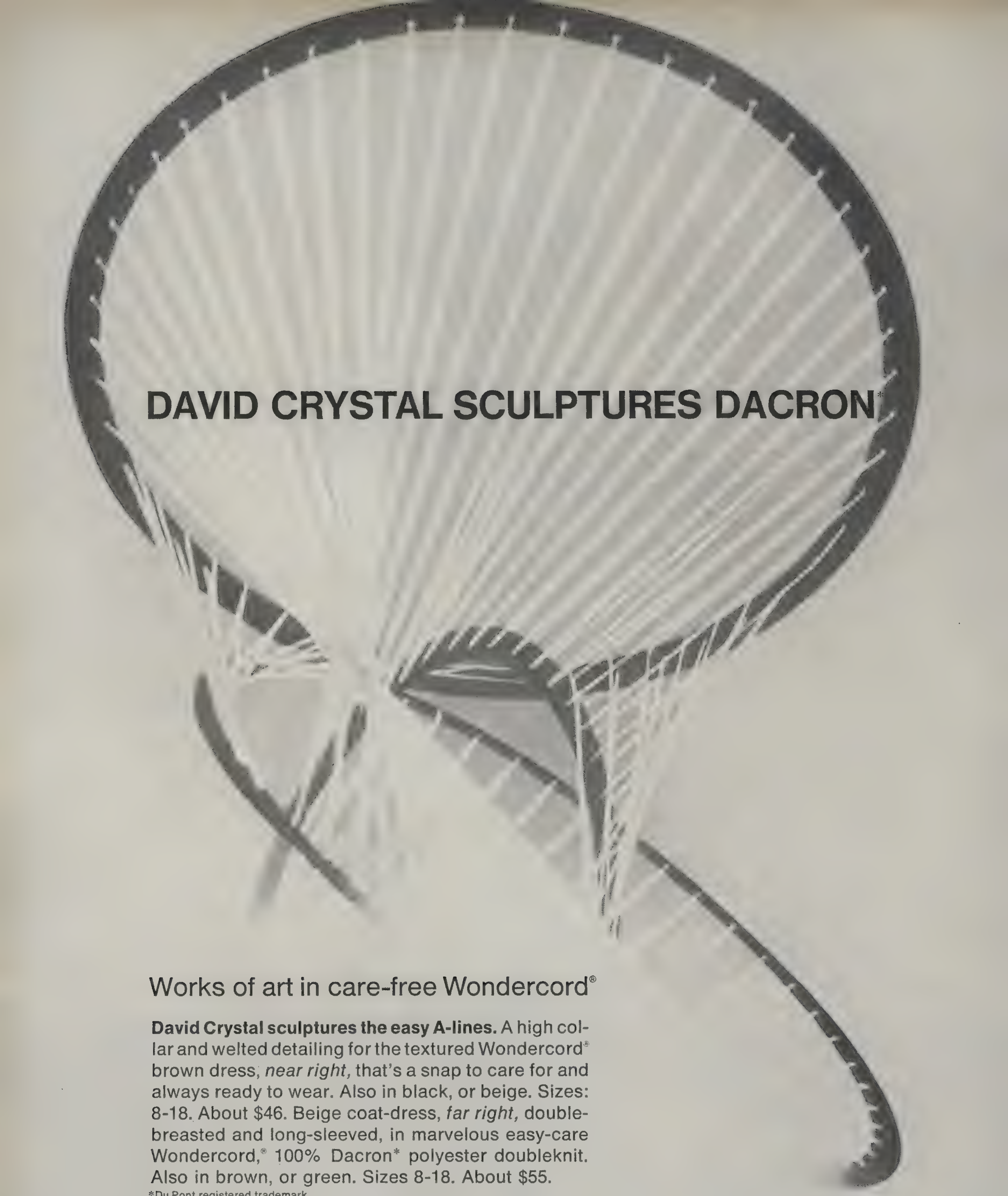
*Du Pont registered trademark.

HUDSON'S
DETROIT

Sakowitz
HOUSTON

DAYTON'S OVAL ROOM®
MINNEAPOLIS • ST. PAUL • ROCHESTER





Works of art in care-free Wondercord®

David Crystal sculptures the easy A-lines. A high collar and welted detailing for the textured Wondercord® brown dress, *near right,* that's a snap to care for and always ready to wear. Also in black, or beige. Sizes: 8-18. About $46. Beige coat-dress, *far right,* double-breasted and long-sleeved, in marvelous easy-care Wondercord,® 100% Dacron* polyester doubleknit. Also in brown, or green. Sizes 8-18. About $55.

*Du Pont registered trademark.

MONTALDO'S
ALL STORES
Doop's

HIGBEE'S
CLEVELAND

Prices may vary slightly in certain cities.
All dresses at stores listed on page



Look for the David Crystal Wondercord® collection at these and other fine stores. See pages 62-67

Aberdeen, S. Dak. . . . . Marie O. Simmons Shop
Aiken, S. C. . . . . Julia's
Akron, Ohio. . . . . Birnbaum's
Albany, Ga. . Rosenberg Bros.
Albuquerque, N. Mex. Arden's
Alexandria, La. . Gus Kaplan
Alma, Mich. Highlander Shop
Amarillo, Texas . White & Kirk
Americus, Ga. A. Cohen & Son
Anchorage, Alaska . . . . . Welch's Style Shop
Anderson, S. C. . . . . The Vogue Shop
Ann Arbor, Mich. . . Hutzel's
Appleton, Wis. . . Bee Frank
Ardmore, Okla. . . . . Daube's Department Store
Asbury Park, N. J. . . . . Dainty Apparel
Asheboro, N. C. . . . . Belk-Yates Co.
Asheville, N. C. John Carroll
Ashland, Ky. . . Delmar's Inc.
Ashland, Ohio . . . . . Casual Shop-Forecast Inc.
Athens, Ohio . . . . . Logan's
Atlanta, Ga. . . Leon Frohsin
Auburn, N. Y. . . . . Bramley's
Auburn, Wash. . . . . Dorothea King's
Augusta, Ga. . . . . Punch Mulherin, Inc.
Baltimore, Md. . . . . Miller Brothers
Bay City, Mich. . . . . Mary K. Dress Studio
Belle Meade, Tenn. . . . . Grace's Shop
Benson, Minn. . . Thompson's
Beverly, Mass. . Lorraine Roy
Billings, Mont. . . . . Sophies
Binghamton, N. Y. . Drazens
Birmingham, Ala. . . . . Mamie Plunket
Birmingham, Mich. . . . . Bloomfield Fashion Shop
Bismarck, N. Dak. . . . . The Alex-Ruth Shop
Bloomington, Ill. . . . . Paul Anderson, Inc.
Bloomington, Ind. . . . . The King's Shop
Bluefield, W. Va. . . . . The Thornton Co.
Boise, Idaho . . . . . Carroll's
Bozeman, Mont. . Angionettes
Buffalo, N. Y. . . . . Mabel Danahy Inc.
Butler, Pa. . . . . The Vogue of Butler
Caldwell, Idaho . . . . . The Clothes Tree
Cambridge, Mass. . . . . Gertrude Singer
Carmel, Calif. Cinderella Shop
Casper, Wyo. . . Blakey & Co.
Cedar Falls, Iowa . . Braley's
Chambersburg, Pa. . . . . The Little Shop
Champaign, Ill. . . . . Karoll-Kaufman
Charleston, W. Va. . . . . The Vogue Inc.
Charlottesville, Va. . . . . Hazel Eastham, Inc.
Chehalis, Wash. . . . . Bartel's Women's Shop
Cheyenne, Wyo. . . . . National Furs and Fashion
Chicago, Ill. . John T. Shayne
Chico, Calif. . M. Oser & Co.
Chillicothe, Ohio . . . Tudor's
Cincinnati, Ohio . . . . Pogue's
Clarksburg, W. Va. . Broidas
Clearwater, Fla. . . . . Zacks
Clinton, Mass. Redwood Shop
Clinton, N. C. The Town Shop
Columbia, S. C. . . . . Lisbeth Wolfe
Concord, Mass. . . . . The Wool Shop
Corona Del Mar, Calif. . . . . O'Brien's
Corvallis, Ore. . . . . The Clothes Tree
Cumberland, Md. . . . Peskin's
Danvers, Mass. . Lorraine Roy
Danville, Ky. . Cinderella, Inc.
Danville, Va. . . Belk-Leggett
Darien, Conn. . . . . Inez
Dayton, Ohio . . . Billy Lewis
Daytona Beach, Fla. . . . . Sussman's
Davenport, Iowa . . . Ramey's
Decatur, Ill. Van Law's Carol's
Decatur, Ill. . . . . William's
Dekalb, Ill. . . . . Eilenn's
Douglas, Ariz. . . . . Adele's
Dover, Del. . . . . Emanuel's
Dubois, Pa. . . . Leonardson's
Duluth, Minn. . . . . Arthur A. Silver
Dyersburg, Tenn. Schlesinger's
Easton, Md. . . . . Bird Speakman, Ltd.
Elgin, Ill. . . . . The Boutique
Ellensburgh, Wash. . Kreidel's
Ephrata, Wash. . . . . The Barnes Shop
Euclid, Ohio . . . . . Gornik's
Eugene, Ore. The Clothes Tree
Evansville, Ind. . . . . Strouse & Bros.
Fairmont, Minn. . . Georgia's
Fargo, N. Dak. . . Shotwell's
Fayetteville, N.C. . . . . The Town Shop
Findlay, Ohio . . . . . Gair's
Florence, S. C. . . . . Nettie Elizabeth Shoppe
Fort Myers, Fla. . Elsa's, Inc.
Frederick, Md. . . Haber & Co.
Fredericksburg, Va. . . . . Haber & Co.
Freeport, Ill. . . . . Borchers
Freeport, L. I., N. Y. . . . . Fredericks
Fremont, Ohio . . . . . Schmidt Hat and Gift Shop
Galesburg, Ill. Fred Schubach
Gastonia, N. C. . . . . Matthews-Belk Co.
Glendale, Calif. . . . . Judds
Gloucester, Mass. . . . . Adasko Fashion Shop
Grand Rapids, Mich. . . . . Alice Jane Dows
Granville, Ohio . . . . . Phoebe's Custom Apparel
Green Bay, Wis. . . . . Kohl's
Greenville, N. C. . . . Brody's
Greenville, S. C. . . . . Halfacre Osborne
Greenville, Texas . . . . . Cinderella Shop
Greer, S. C. Elsie D. Fleming
Guilford, Conn. . Fred Phipps
Hagerstown, Md. Haber & Co.
Hanover, N. H. . . . . Town & Country Shops
Harrisonburg, Va. . . . . Jimmie's Dress Shop
Hartford, Conn. . . . . Stackpole, Moore, Tryon
Harvard, Mass. . . . . The General Store
Hazleton, Pa. . . . Catherine's
Helena, Mont. J. M. McDonald
Henderson, Texas . . . Smith's
Hibbing, Minn. . . . . Nides Fashion Shoppe
Hickory, N. C. . . Katies, Inc.
High Point, N. C. . . . . Collier Ellis & Co.
Holland, Mich. . . . . Jeane's
Homestead, Pa. Friedlander's
Hot Springs, Ark. . . . . Hubert Mendel, Inc.
Hudson, Mass. Redwood Shop
Huntington, W. Va. . . . . Brown's Apparel
Hyannis, Mass. . . . . Puritan Clothing Co.
Indianapolis, Ind. . . . . The Wm. H. Block Co.
Iowa City, Iowa . . . . . Frankels Fashions
Ironwood, Mich. . . Eva Wurl
Jackson, Miss. Frances Pepper
Jacksonville, Fla. . . . Bolun's
Jacksonville, Ill. . . . Newell's
Jamestown, N. Y. Nord's, Inc.
Johnstown, Pa. . . . . Brett's
Joliet, Ill. . . . Fehrenbacher's
Jonesboro, Ark. . . . . University Center Dress Shop
Kankakee, Ill. . . . . Lecour's
Kent, Conn. . The Barn Shop
Killeen, Texas . . . . . Clytie's
Kinston, N. C. . . Brody Bros.
Klamath Falls, Ore. . . . . Fashion Villa
Knoxville, Tenn. . . . . Peggy Cain Fashions
La Jolla, Calif. Claire Stuard
Lake Charles, La. . . . . Riff's
Lake City, Fla. . . . . Bruce Clothing Co.
Lake Forest, Ill. . . . . Lake Forest Sports Shop Inc.
Lansing, Mich. The Style Shop
Laredo, Texas . . Polly Adams
Las Cruces, N. Mex. Geor Jess
Laurel, Miss. . . Naomi McRae
Lawton, Okla. . . . . Parisian
Lenoir, N. C. The Corada Shop
Lexington, Ky. . . . . Meyers
Ligonier, Pa. Post & Rail Inc.
Lima, Ohio . . . . . Abrahams
Lincoln, Neb. . . . . Hovland-Swanson
Little Falls, Minn. . Lorettas
Logan, W. Va. . . . . Peery's
Logansport, Ind. . . . . Plotner's Viola's
Long Beach, Calif. . Schick's
Los Angeles, Calif. . . . . Picadilly Square
Louisville, Ky. . . . Hytkin's
Lubbock, Texas . . Margaret's
Lumberton, N. C. . . . . The Fashion Bar
Lynchburg, Va. . Stork's, Inc.
Lynnfield, Mass. Lorraine Roy
Macon, Ga. . . . . Stephen's
Madison, Wis. . . . . MacNeil and Moore
Madison, Wis. . . . . Olson & Veerhusen
Magnolia, Ark. . . . . May's
Mankato, Minn. . . . . Pierce
Marblehead, Mass. . . . . Lorraine Roy
Marietta, Ohio Bonham's Inc.
Marshalltown, Iowa Herman's
Martinsburg, W. Va. . . . . M. Cohen & Sons
Mason City, Iowa . Lundberg's
Mayfield, Ky. . Vanity Shoppe
McAllen, Texas . . . . . Ladies Supply Inc.
Medford, Ore. Jean Hart, Inc.
Memphis, Tenn. . . . . Cathryn Young
Memphis, Tenn. . . . . Minor-Francis, Inc.
Menlo Park, Calif. . . . . The Surrey Shop
Michigan City, Ind. Ohming's
Milford, Del. . . . . Emanuel's
Millburn, N. J. . . . . Morris's
Milwaukee, Wis. . . . . MacNeil and Moore
Minot, N. Dak. . . . . Bader's
Mobile, Ala. . . . . Raphael's
Modesto, Calif. Lee's Apparel
Monroe, La. . . . . The Woman's Shop
Montgomery, Ala. . Alex Rice
Morgantown, W. Va. . Finn's
Muskegon, Mich. . . . . Cherin's Furs & Fine Apparel
Nantucket Island, Mass. . . . . The Miltimores
Naples, Fla. . . . . Elsa's, Inc.
Napa, Calif. . . . . Rosee
Nashua, N. H. . . Avard's Inc.
Nashville, Tenn. Grace's Shop
Neehah, Wis. Carlson's Closet
New Bedford, Mass. . . . . Gollis New Bedford
Newburgh, N. Y. . . . . The Stroock Shop
New Hartford, N. Y. . . . . E. Cramer & Son
New Haven, Conn. . . . . Fred Phipps
New Orleans, La. Godchaux's
Newton, Mass. . The Ivy Shop
Norfolk, Va. Sara Cohen, Inc.
Norristown, Pa. . . . . Feder's
North Hollywood, Calif. . . . . Rathbuns
Nyack, N. Y. Blue Bird Shop
Ocala, Fla. . . . . Blocker's
Oconomowoc, Wis. . . . . Snyders Fine Clothes
Odessa, Texas . . . . . Preslar's
Ogden, Utah . . . Bon Marche
Oklahoma City, Okla. . . . . Jerome's
Okmulgee, Okla. . Poplinger's
Olean, N. Y. . . . . Jaynes
Oneonta, N. Y. . B. F. Sisson
Orangeburg, S. C. . . . . The Maude L. Bryant Dress Shop
Oregon City, Ore. . . . . Lance Apparel
Oshkosh, Wis. . . . . Gertrude's Town Shop
Osterville, Mass. . . . . The Wool Shop
Painted Post, N. Y. . . . . Mary Kirkland
Park Ridge, Ill. The Park Shop
Pasadena, Texas . . . . . Ella Pryor Fashions, Inc.
Pawhuska, Okla. . . . . Lowry's Patio Shop
Pikesville, Md. . . 1114 Shop
Plainfield, N. J. . . . Tepper's
Plainview, Texas Marse & Son
Ponca City, Okla. . . French's
Port Angeles, Wash. . . . . Hankin's Fashion Center
Portland, Maine . . . . . The Harbor Shop Inc.
Portland, Ore. Charles F. Berg
Portsmouth, Ohio . . . . . Bruce Canter's Kopy Kat
Punta Gorda, Fla. Elsa's, Inc.
Racine, Wis. . . . Murray-Held
Raleigh, N. C. . . . Ellisberg's
Rayville, La. . . . . Ida-Lee's
Red Bank, N. J. . . . . Wilhelmina Dobbins Ltd.
Rehoboth Beach, Dela. . . . . Bird Speakman Ltd.
Reno, Nev. . . . Menards, Ltd.
Richardson, Texas . . . . . Country Duchess
Richmond, Ind. Palais Royal
Ridgway, Pa. . . . . Linnea's
Ridgewood, N. J. Jenny Banta
Roanoke, Va. . . . . Horne's
Rochester, Minn. . . . . Feldmann's White House
Rochester, N.Y. The Lita Shop
Rockingham, N. C. . . . . Long's of Rockingham, Inc.
Rockford, Ill. . . . . Edith Parrish Fashion Corner
Rome, Ga. . . . . Esserman's
Rutland, Vt. . . . . The Fashion Shop
St. Petersburg, Fla. . . . . Slimers Resort Wear
Sacramento, Calif. . . . Suzies
Salem, Mass. . . . . Adasko's
Salem, Ore. . . . . Kay's
Salina, Kan. . . . . Shelton's
Salisbury, N. C. . . . . Purcell's-Richard Dobkin
Salt Lake City, Utah . . . . . Arthur Frank
San Angelo, Texas . . . . . Barnes & Co.
San Francisco, Calif. . . . . Bally Fashions
San Luis Obispo, Calif. . . . . Sinsheimer Bros.
San Marino, Calif. . Damon's
Santa Cruz, Calif. . . . . Towntry Fashions
Santa Barbara, Calif. . . . . Lou Rose
Santa Rosa, Calif. . . . . Lewis
Sarasota, Fla. Town n' Country
Saratoga, Calif. . . . . The Blue Parasol
Savannah, Ga. . . . . Fine's
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Scottsdale, Ariz. Muriel Ross
Scranton, Pa. . . . . Dolitzky
Seaside, Ore. . . . . Kay Lynn
Seattle, Wash. . . . Village Lady
Shadyside, Pa. . . Ruth Young
Shelburne, Vt. . . . . Sports-O-Specialties
Sheridan, Wyo. . Angionettes
Sherman, Texas . . . . . Price's
Short Hills, N. J. . . Tepper's
Sidney, N. Y. Chez Josephine
Simsbury, Conn. The Calliope
Sioux Falls, S. Dak. . . . . Ella S. Christensen Inc.
Southern Pines, N. C. . . . . Franjean's
South Orange, N. J. . Gemini
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Stamford, Conn. Ethel Allan
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Studio City, Calif. . . . . One & Only
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Sunbury, Pa. . . . Rosenblum's
Swarthmore, Pa. . . . . The Park Avenue Shop, Inc.
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Terre Haute, Ind. . . Pearce's
Toledo, Ohio Micki Lane Shop
Troy, N. Y. . W. P. Herbert's
Tulsa, Okla. . . . . Dorothy's
Uniontown, Pa. . . . . Ina's Dress Shoppe
Vancouver, Wash. . . Ingrid's
Victoria, Texas . . . . . M. O. Simon Co.
Virginia, Minn. . . . . The Quality Shop
Walla Walla, Wash. . . . . Gardner & Company
Washington, D. C. . . . . Haber & Co.
Washington, Pa. . . Hal Lewis
Waterloo, Iowa . . . . Braley's
Waterville, Me. . . . . Alvina & Delia
Watsonville, Calif. . . . . Towntry Fashions
Waukesha, Wis. Annette Ross
Wausau, Wis. . . . . Schmidts
Waverly, Iowa . . . . . Ellen's
Webster Groves, Mo. . . . . The Station
Wellesley, Mass. . . . . The Wool Shop
Wenatchee, Wash. . . . . Webb's Shoppe
West Chester, Pa. . . . . Joel Weiss Inc.
Western Springs, Ill. . . . . Myree Fashions
Westfield, N. J. . . Jane Smith
Westport, Conn. . . Kay Walsh
Wheeling, W. Va. . Hal Lewis
Williamsport, Pa. . . . . Lynn Hayes
Williamsville, N. Y. . . . . The Village Tartan Shop
Wilmington, Dela. . Finkel's
Wilson, N. C. . . . Lisabeth's
Winchester, Va. . . . . Margaret L. Hodgson
Woodstock, Vt. . . . . Town & Country Shops
Wooster, Ohio . . . . . Beulah Bechtel
Worcester, Mass. The Ivy Shop
Youngstown, Ohio . . . . . Birnbaum's
Zanesville, Ohio . . . . . Orpha Flowers Shop

VOGUE'S READY BEAUTY

Skin dazzlement: beachcombing division

Now, about those complexions that grace the faces of the girls on Dingle (see page 375) . . . it's not unlikely that they've come in contact with something called Irish moss. Actually, this lush form of marine algae grows on many Atlantic coasts and has recently become the centre of attraction for three new skin care products called Satura Algene, from Dorothy Gray. Why? These algae are surprisingly rich in emollients. The face cream goes on at night to replace the natural balance of oil and water you've removed during cleansing. Then there's hand and body lotion that accomplishes the same thing. A face emulsion goes on under make-up, works as barrier between weather and grime. The three come in shades of Atlantic blue that remind us of Satura Algene's origin. And we remind you of its potential to fight the continuing land and sea battle against skin aging.

When hair is too much . . .

Though it's probably little solace to any woman who has it, excess hair is a common problem for women. Who says so? American Medical Association, for one. But common or not, it just doesn't mesh with adorableness. Luckily, there *are* ways to cope; one, we remind you, is Perma Tweez, which is the only home electrolysis instrument that we know of appearing in the aforementioned AMA's *Today's Health, Archives of Dermatology,* and *Archives of Ophthalmology.* This is an electrolysis project which might be called do-it-yourself if the device didn't do most of the job for you. *You* direct the fine wire needle which, when activated by batteries, destroys the dermal papilla that produces that unwanted hair. If your aim is good (straight into the hair follicle), you've one less superfluous hair; if not, the General Medical Company's fail-safe stylet doesn't penetrate. Skin remains unpunctured—and you simply aim again. Results are permanent—and thus well worth aiming for.

Clean talk that gelled recently

The riddle of the bath today is: in the wide world of to-be-used-with-water goodies, how can you *ever* decide which ones will be most loved by you? Answer: start with the scent you covet—the one that soothes and refreshes and lets you know it's there. A nice idea gelled recently in the water world of Jean Naté. They've taken that lively but cool citrus scent, done it up in a Bath Gel that makes bath or shower a particularly reviving activity. A few squirts under the tap produces a tubful of fragrant, cleansing relaxation. Showerers lather it onto the skin directly for the same result. Versatile solution, this gel to the body cleansing riddle. (More Ready Beauty, page 174.)



How to REDUCE the SIZE of your Waistline Hips Thighs!

OK. Your figure is just "perfect"... EXCEPT for those "hippy" hips ... or that waistline that's been "wandering" lately. Your thighs and tummy can cause quite a problem, too, if you're no longer as physically active as a teenager ... and you just don't get enough exercise.

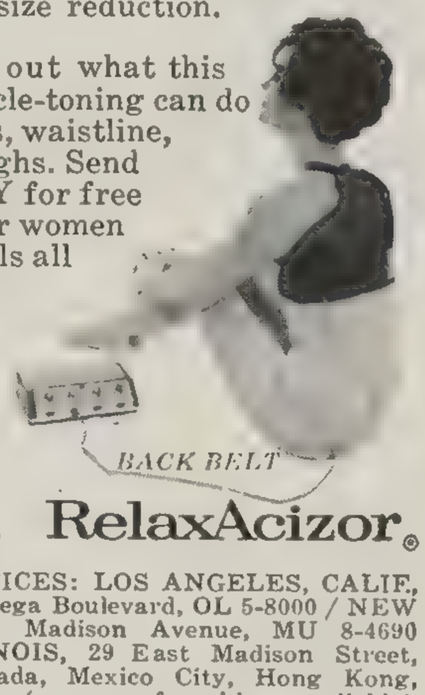
Relax-A-cizor to the Rescue!

NOW you can DO something about those troublesome figure areas. And without working at it. Just get yourself a Relax-A-cizor ... use it regularly ... and REDUCE THE SIZE OF YOUR HIPS, WAISTLINE, TUMMY AND THIGHS. No work! You use your Relax-A-cizor at home ... while you REST, read or watch TV. No Weight Loss!

Here's why Relax-A-cizor works:

Many adult women lack good muscle tone because they don't get enough exercise. Relax-A-cizor gives effortless, concentrated exercise to such figure areas as hips, waistline, tummy and thighs. Regular use causes these areas to reduce in size measurably to the extent these muscles lack tone because of insufficient exercise. And the less the muscle tone the greater the degree of size reduction.

FREE! Find out what this effortless muscle-toning can do for YOUR hips, waistline, tummy and thighs. Send coupon TODAY for free information for women over 18 that tells all about it.

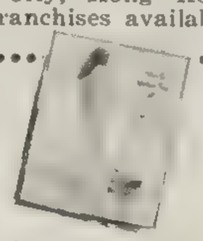


Relax-A-cizor carries the SEAL of the NATIONWIDE CONSUMER TESTING INSTITUTE, Inc.

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PRINCIPAL OFFICES: LOS ANGELES, CALIF., 980 North La Cienega Boulevard, OL 5-8000 / NEW YORK, N.Y., 575 Madison Avenue, MU 8-4690 CHICAGO, ILLINOIS, 29 East Madison Street, Available in Canada, Mexico City, Hong Kong, Manila, Singapore. (overseas franchises available)

FREE! Mail Today!



Relax-A-cizor, Dept. 20-610
980 No. La Cienega Blvd.
Los Angeles, California 90054

YES! I want to reduce the size of my hips, waistline, tummy and thighs. Please rush me full, free information for women over 18. No cost. No obligation.

☐ MRS. ☐ MISS ☐ MR.

NAME_____

ADDRESS_____

CITY_____ STATE_____

ZIP_____ PHONE_____

☐ I am under 18. ☐ I am over 18.

☐ I am also interested in a selling career with Relax-A-cizor.

20-610 809

© Relax-A-cizor 1968

Bloomingdale's builds a watch DYNASTY



Fashion watchword for '68 from Dynasty. Each in gold or silver color, with fine quality Swiss movement. Clockwise from top: a. Nonsquare square, $22.50; b. Open-air oval, $22.50; c. Bubble top, $25; d. Tomorrow's oval, $25; e. Sport oblong, $25; f. Victorian oval, $22.50; g. Round Roman, $25. At Bloomingdale's, New York, N.Y. and all branches. Royal Dynasty, Inc. (Division of Endura Time Corp.), 389 Fifth Avenue, New York 10016.



TEAL TRAINA, New York for

Sakowitz

Houston



nat kaplan never does the obvious

Black velvet cocktail dress edged in diamente baguettes, about $160.

PAT SANDLER, New York for Sakowitz Houston



THE ART OF

Justin McCarty

Abstract Masterpiece: featherweight wool with strokes of softest brown on a background of beige. An important suit with longer jacket, boldly buttoned, with scarf neckline. Sizes 8 to 16. About $75. *Justin McCarty,* a division of PARKLAND OF DALLAS, INC., 429 Second Ave., Dallas, Texas 75226.



BEAUTY CHECKOUT

September 1

The case of the middle-aged blonde: 6-act play, cast of two

1. The agonist

Case history here not unusual. Indeed a case that too frequently *is* the case for the comfort of those afflicted by it. You're born with blond hair, flaxen hair, sometimes even platinum hair. So you get this picture of yourself as Little Miss Goldilocks. And that you are, until sometime in your teens. Then a bit of duskiness inevitably appears—that's the way God made the world—and you progress to "dishwater" blond, even worse, you may feel, to "mousey brown." . . . You start to take some steps to retain your blond identity. Timid home measures which in time turn you too brassy for your taste. Then you're all grown-up, and firmly established in the beauty-salon's weekly log book, and one day you have just a tiny bleach job. A "quickie." After all, you *are* blond, and you don't need those expensive, all-afternoon-type operations you see taking place in the chairs around you. . . . Because your hair is thin and fine, so often a condition concomitant with hair born blond, it needs an abnormal amount of teasing, back-combing, which improves nothing except the one day a week when your hair is splendidly exuberant. On the other six, it disappears under wigs and falls, and heaven help you when you're confronted by swimming pool or beach or monsoon. Despite your own hair sophistication, your peers—and especially their curious little children—are enormously amused when they see a woman donning "transformation" immediately after her Olympic backstroke act.

2. The protagonist

Foregoing's the agonist in our two-character play. Enter the protagonist, the heroine, the moving force, Miss Rose Reti (who is really Mrs. Reti—her husband's a mechanical engineer), new duenna of the tint room at the august House of Revlon. Guru of women who take their hair colour seriously. "You come to her sort of nervous and bothered . . . and she touches your head . . . and, well, it's like the laying on of hands," said one of her flock of fascinated disciples, a flock which includes, in addition to most of the big feminine brains of the cosmetic world, such more mass commodities as the Gabor family. And goodness knows how many others, since Miss Reti is not about to tell you. She even puts name-dropping down when it's offered up by her patients. ("I spoke to Zsa Zsa last week," somebody said hopefully. "I spoke to her last night," said Miss Reti, concluding the conversation and not missing a strand of the hair she was coolly highlighting, hair by hair.) . . . That's Miss Reti, a superb Hungarian blonde herself, with a magnificent porcelain complexion, an artist's eye, a necklace potholder in which she stirs her colours, and a vast and probing knowledge of how to rehabilitate hair that comes from a broken family. . . . She takes one look, over her demi-spectacles, at our agonist's hair condition. "You have a nice smile," she said. (Miss Reti is known to pinpoint the good in everybody.) "But your hair is too weak to streak." She could somehow, nonetheless, foretell a promising future for this hair, a future which she made come true. She strengthened it with a peculiarly potent mélange of conditioners—six visits might be necessary for extremely underprivileged hair, but this head made it in four. She fed its scalp with lotion ("If you don't get the scalp immaculate, you accomplish nothing," said one of her competent aides). Then, hair ready for Reti, she removed twenty years of uncomely red glints and turned it into ash blond. And, on the next visit, turned *that* into the kind of random-lighted pale head that, with the styling cooperation of Revlon's wily Daniel, convinced our agonist that she was not only once more a golden girl, but even some kind of a beach peach, blond de la blond. No more agonist, bless that protagonist. And a sunny bouquet to the House of Revlon which knows a good blonde, a *real* blonde when it sees one. . . . (More Beauty Checkout, page 102.)


WHAT BECOMES A LEGEND MOST?
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ANGLO FABRICS...



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PHOTOGRAPHED BY LARRY GORDON IN THE APARTMENT OF MR. ALBERT HADLEY



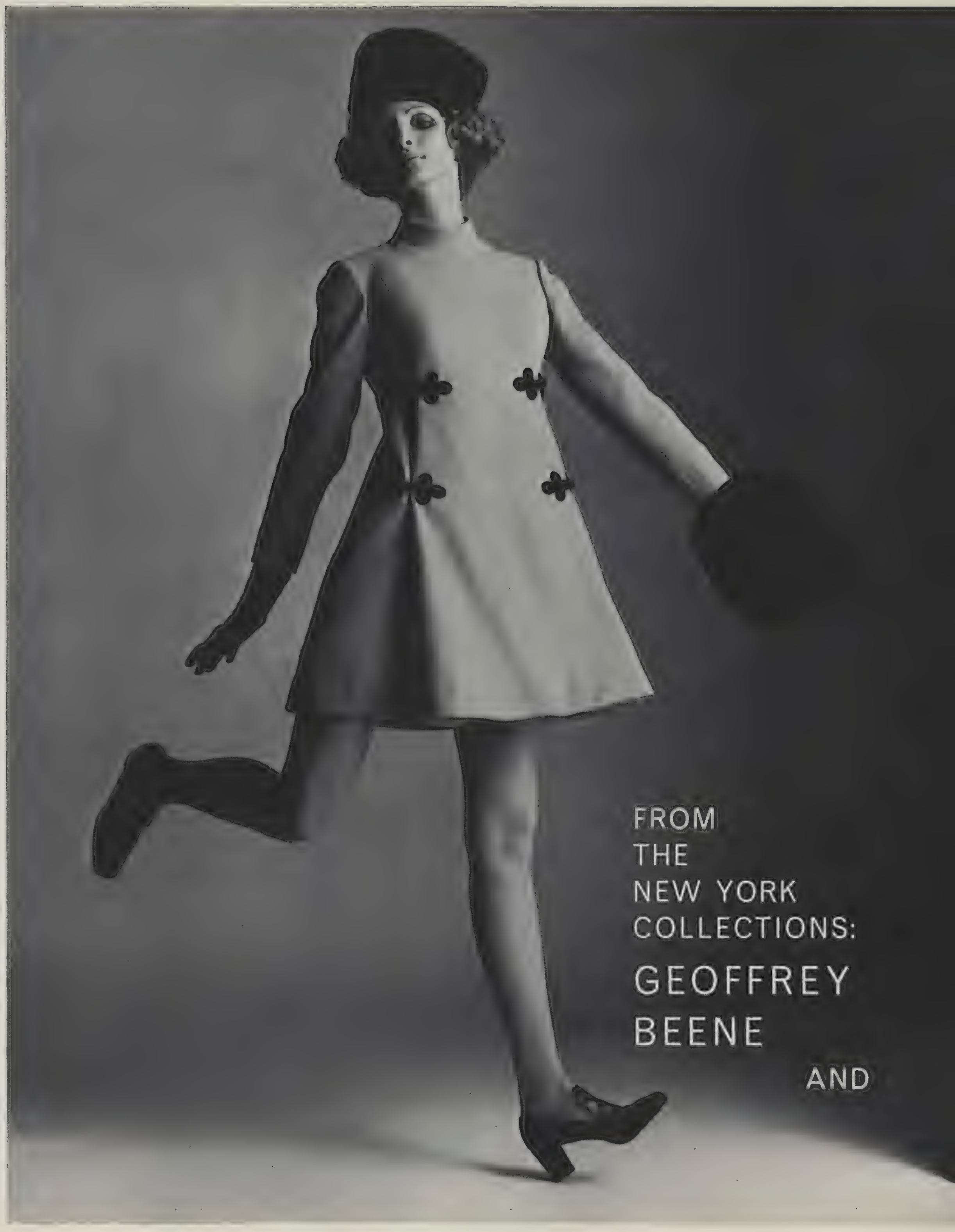
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SHAPE '68: The dinner suit fits close to the shoulders and to the waist, then goes into a free flare at the skirt. Brown on brown by DON BREITINGER FOR HAROLD LEVINE 265.00 Fragrance '68 is Tigress perfume by FABERGÉ. It's the fashion finish for every costume 18.00.

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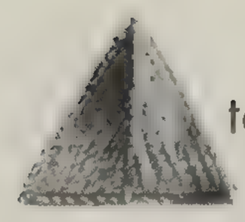
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Sheffield
Never a dull moment

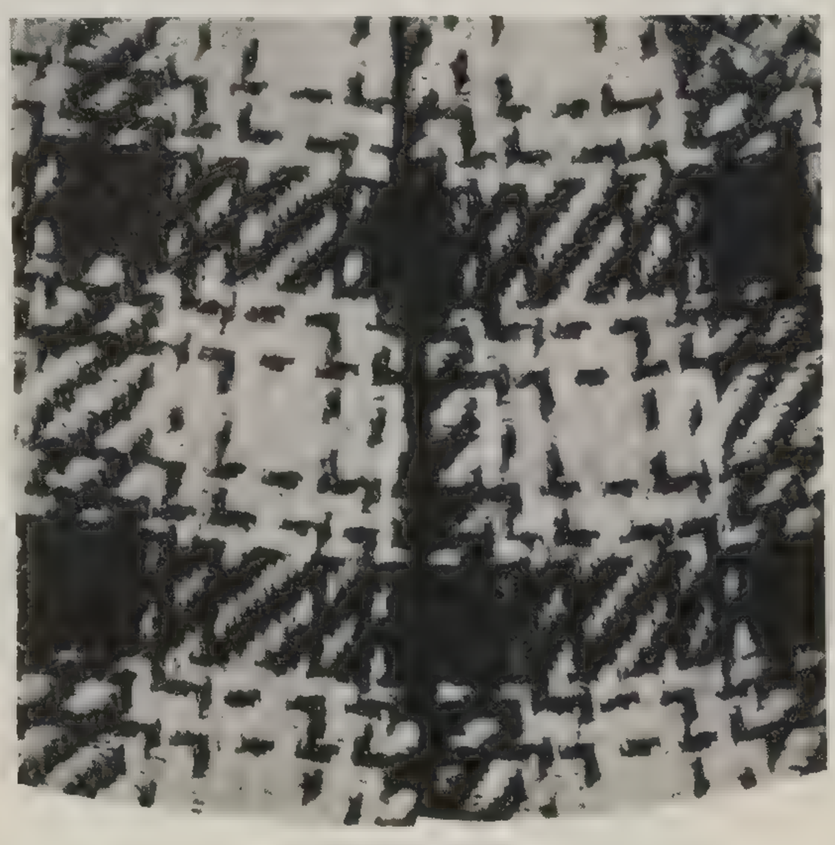
There is nothing quite as nice as having someone take care of you.



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Little lady with big ideas. Adele Simpson

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HUDSON'S

The Woodward Shops

BEAUTY CHECKOUT

September 1

One Renaissance beard—and how it grew

Given, to start with, one attractive young man we know, with a lean and interesting face, a sense of experiment, a flair for things distinctive. A few months back, he disappeared for a week or so to putter, ostensibly, around his country house. Reappeared with a good start on some fascinating facial shrubbery that has, by now, been groomed for stardom as one of the more dashing beards about town. Italian Renaissance, he calls it, and we gather that he shaped it, small injector razor in hand, with the Encyclopedia of Paintings open on the washstand, following the pattern set forth in a Bronzino portrait. Starts as a sideburn-wide band of hair that follows the jawline, widens to meet a moustache that intersects at a nice slant. Everything neat and clean-edged, none of this hair (darkish brown) much longer than an inch. Herewith, in response to our unsuppressible curiosity, some of his observations on the beard experience. . . . "It's all part of men's new interest in clothes and cosmetics. Aiming for some of the elegance of the big men of history. I've noticed that with a beard you get more attention. And women seem to love the idea. Their first thought is how does it feel. They want to touch it, even kiss it. [This beard, suggested for mature audiences only—*Ed.*] Beginning a beard is the rub. After a week, the look of Bogart on the "African Queen." Grubby. Itchy. But with a little patience, and an eyebrow pencil, stubble can be made to look respectable. Shaping starts about the second week. That's where the fun begins. Let it grow wild, or pick your boyhood hero and hope for the best. Having a beard is not just not shaving. It takes much longer—a painstaking job to keep it trimmed just right." . . . More thoughts on beards, gathered from other men who know and grow them—Moustache wax, clear or in colours, can help tame wild hairs that don't conform. New stick-on moustaches and beards, available in some men's stores, give a man a chance to see how he'd look, and may lead to the real thing. These can also unfrustrate the men who have always wanted to grow a beard but, for various reasons, don't. A television actor recently admitted he dyed his beard with a new shampoo-in colour—beards and top hair don't always match, sometimes provide surprising contrasts that could be unfortunate on camera. Quality of hair can be different, too—perhaps much stiffer; one bearded friend says Crew Cut preparations help groom his bristly whiskers. Styling is important—beards and moustaches are about the only thing a man can do to change the appearance of his face. Perhaps mutton chops for a man with lean cheeks, a strong chin. Or a goatee-shape for a less-strong chin. Or a Sassoon-geometric beard to go with Mephistophelean eyebrows. Variety is endless—all good fun and possible new presence for a man who can, as soon as the mood changes, un-beard in a few moments and be good as new. . . .

Stoned sole picnic

"If I had a daughter, I would send her to Capri to learn to walk. . . ." So says a woman who travels everywhere, knows that beauty based on vitality is the best kind. The island she mentions, despite having been celebrated mispronouncedly for decades in a bleaty little song, has somehow survived and kept its perfections. Including one which, far as we know, has missed celebration—the fact that the terrain of Cap'ri has stimulating effects on feet and legs. Steep little rock-bound slopes. So walking becomes an art. Grace and balance are musts. Result—as noted by the aforementioned lady, "I have never seen anyone walk as beautifully as the girls down the streets and up into the piazza . . ." Because of this emphasis on virtuoso feet, the Italians have developed some notable ways to help them: Marvellous sandals. Pedicures. Massage. And a great kind of pumice stone—basically synthetic, but dipped in natural lava for vigorous abrasiveness, that polishes the soles of feet, keeps them smooth as satin socks. These, to buy in Capri, in any profumeria. . . .

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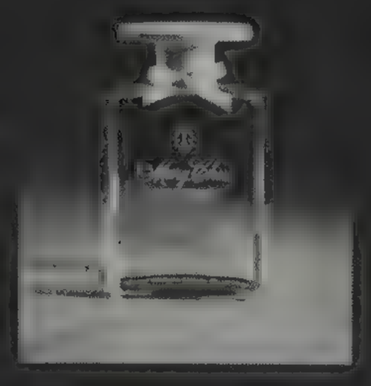
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HANDMACHER...The Clothes that Travel To and From... Mario Forte designs late-day clothes for Handmacher that are equally at home in the Caribbean or on Manhattan island. Above, three-piece silk and worsted suit in a gleaming oyster white—the blouse collar frosted with beads. About $140. For store listing, see page 102.

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HANDMACHER...The Clothes that Travel To and From... Traveling companions, above—each a great look on its own—designed by Mario Forte for Handmacher. Charcoal herringbone tweed dress with matching double-breasted coat, both with bravura pocket detail. About $150. For store listing, see page 102.

HOLIDAY INN...The Place in the Sun... Beaches, pools, sports, shops, night life—and in the heart of this activity is a new kind of Holiday Inn, a something-for-everyone kind of place, perfect for a sun-and-fun vacation.

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Emerging now
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Something beautiful to wear under everything starting now. The Sea Dream® Collection by Maidenform. Left, stretch bandeau B, C, $8. D, $9, long leg pantie, $16.50; center, décolleté bra A, B, C, $8; right, deftly underwired bra B, C, $8. D, DD, $9. pantie girdle, $16.50. Found in white, black, écru at selected stores.



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Holiday Inn

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HANDMACHER...The Clothes that Travel To and From... Checking out a marvelous vacation spot in wine-colored geometrics—star of a new collection of Handmacher suits and ensembles by Mario Forte that make it easier to travel in style and comfort. About $90. For store listing, see page 102.

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the 'forbidden' fragrance



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Holiday Inn

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SUNLIGHT SAVINGS TIME...FREEPORT

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HANDMACHER...The Clothes that Travel To and From...

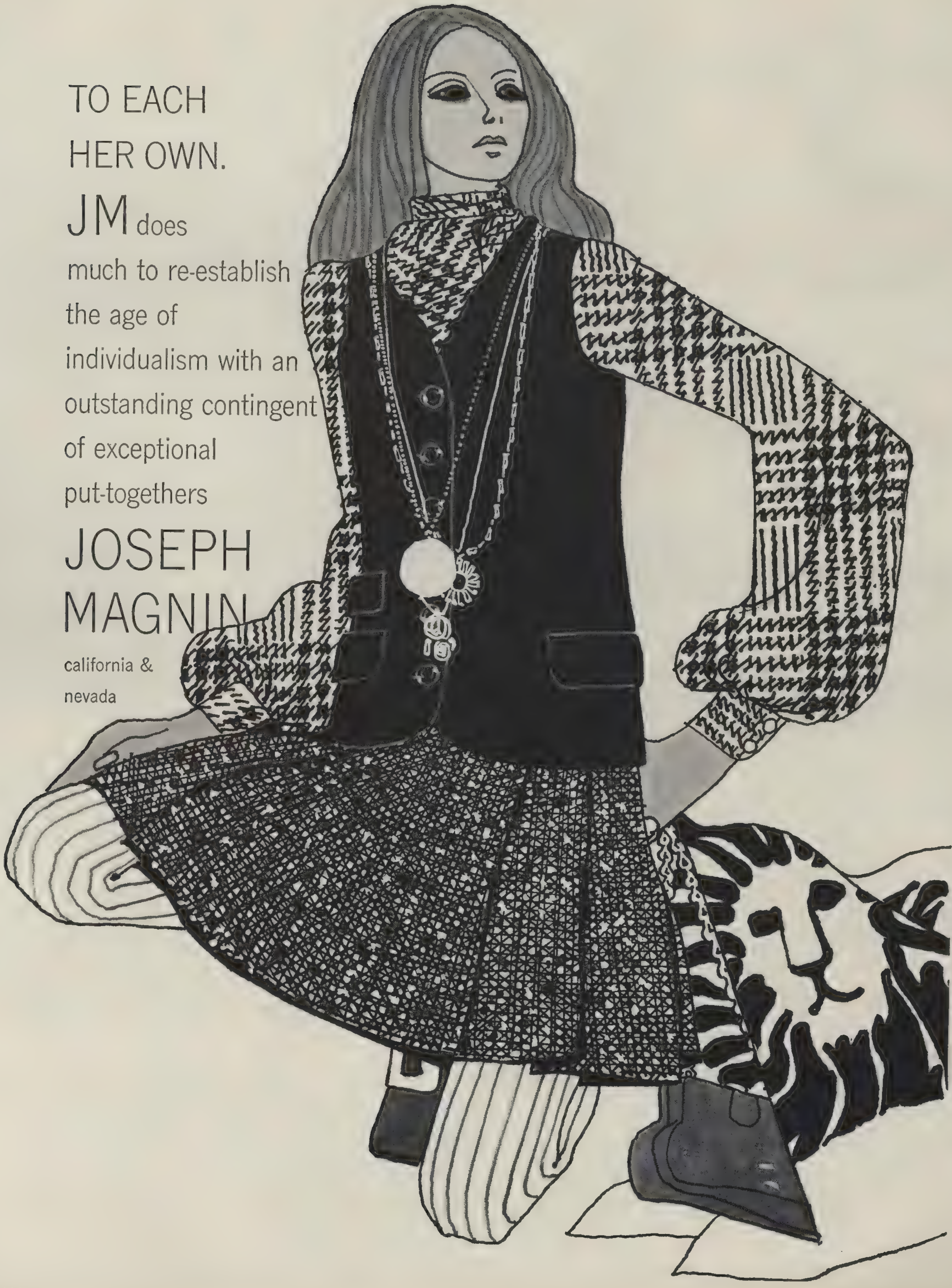
The great going looks of a Handmacher suit—neo-classic grey combined with contemporary tailoring. A Mario Forte design, it's ready to travel whenever you are. About $80. For store listing, see page 102.

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HER OWN.

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the age of
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SUNLIGHT SAVINGS TIME...CURAÇAO

EASTERN...The Way to the Sun...

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HANDMACHER...The Clothes that Travel To and From...

The romantic black dinner suit goes island-hopping. From the new Handmacher evening collection designed by Mario Forte, an elegant suit of ribbed wool worsted, paired with a bow-tied white satin blouse. About $130. For store listing, see page 102.

HOLIDAY INN...The Place in the Sun...

Go Dutch, Go Curaçao. Stop at Holiday Inn . . . sparkling new, but run in the hospitable tradition of this bright little island in the Netherlands Antilles. Gourmet cuisine, friendly service, luxury living...this is Holiday Inn.

MISS COUTURE SCULPTS THE "LIVING KNITS"... pale marble-hued fashions in the classically beautiful style of Autumn 1968. All, flat-finished Dacron® polyester with top-stitch trim, in sizes 8 to 18. Left: neatly carved marble jacket topping a pecan or persimmon skirt. About $40.00*. Center: a slim marble column, merely belted into shape; available in persimmon too. About $32.00*. Right: marble-collared flare of pecan or persimmon color. About $36.00*. J. P. Allen, Atlanta; Jones Store, Kansas City; Strawbridge & Clothier, Philadelphia; Lions Stores, Toledo; and other fine stores or write to: Miss Couture, 1407 Broadway, New York 10018.

Miss Couture



*Higher in the West.

Handmacher

SUNLIGHT SAVINGS TIME...IN THE CARIBBEAN

HANDMACHER...The Clothes that Travel To and From...

A super way to travel: in a gold-flecked Donegal tweed suit with long-line jacket, jet-set-to-go with its own yellow dotted blouse. Mario Forte designs it for Handmacher. About $130. For store listing, see page 102.

HOLIDAY INN...The Place in the Sun...

Pick your island in the sun. There's a Holiday Inn waiting to offer you the finest in service, lodging, food and leisure activities—all combining Old World tradition with New World convenience.

EASTERN...The Way to the Sun...

When the people of Eastern fly you to the Caribbean, pilots, stewardesses, ground hostesses, and all the other people behind the scenes have one goal in mind: to make flying Eastern the finest way to travel. Eastern makes it easier to fly.

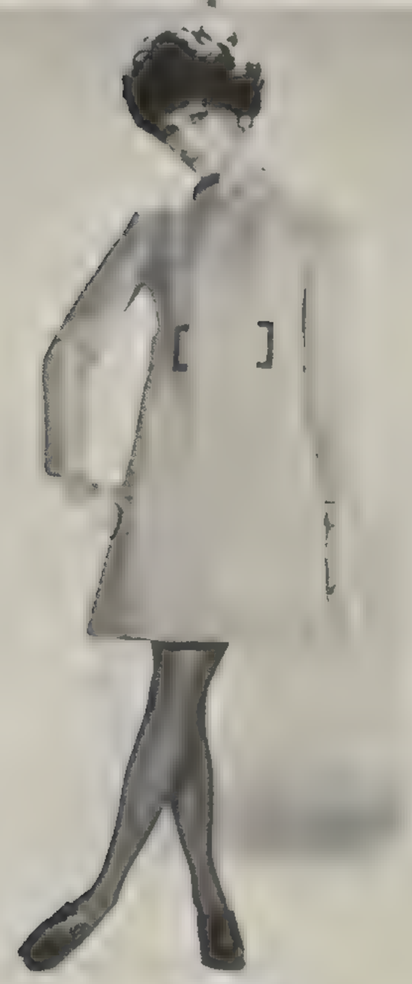
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UNION MADE ILGWU















YOUNG INDIVIDUALIST, LEO NARDUCCI, fondly known to us as "Cool Hand Leo" (like cool and relaxed with a cigar), does black wool jersey all the way up: into a hooded dress with wide bands of satin circling the waist and hem, 6 to 14, 65.00. Now that's authority for you. The kind of authority a good cigar imparts.

The YOUNG INDIVIDUALIST® AT **FRANKLIN SIMON**



33 West 34th Street, New York, and suburban stores in Westchester, Long Island, New Jersey and Connecticut.

YOUNG INDIVIDUALIST, DON SIMONELLI, generates excitement with knits and leathers.
Here is his riveting knit of charcoal wool banded with strips of nailhead-studded leather,
3 to 13 for S.T.J. 80.00. Incidentally, she swiped his cigar—she thinks it's positively riveting.

The YOUNG INDIVIDUALIST® AT FRANKLIN SIMON



Plus branches in Buffalo, Boston, Baltimore, Philadelphia, Wilmington, Washington, Atlanta, Charlotte, Memphis, Cleveland, Akron, Cincinnati, St. Louis and Detroit.

YOUNG INDIVIDUALIST, JEANNENE BOOHER–wonderfully enigmatic, mystifying and absolutely inimitable (such as is a fine cigar!). Here, her effortless dress with a lowered torso and gently swaying skirt, in cherry red or emerald green wool and nylon for Claret, 6 to 14, 70.00. It brings to mind the relaxed and elegant moment as she lights up his cigar...

The YOUNG INDIVIDUALIST® AT **FRANKLIN SIMON**



33 West 34th Street, New York, and suburban stores in Westchester, Long Island, New Jersey and Connecticut.

YOUNG INDIVIDUALIST, KEN MERITT, whose very name is indicative of his talent, turns worsted crepe into a wonderful dresscoat. Belted, with a resulting flair about the bottom, it's navy or grey wool, 8 to 16 for Braefair, 90.00. More often than not, it's a man of merit who smokes cigars. (She'll award him merit any day!)

The YOUNG INDIVIDUALIST® AT **FRANKLIN SIMON**



Plus branches in Buffalo, Boston, Baltimore, Philadelphia, Wilmington, Washington, Atlanta, Charlotte, Memphis, Cleveland, Akron, Cincinnati, St. Louis and Detroit.

YOUNG INDIVIDUALIST, STAN HERMAN has a gallant flair about him—very much the same as a cigar smoking man. Here, he bared wool jersey to the very bone, belted it in a blinding flash of gold tone mesh and set the skirt into reeling pleats. Red or black for Mr. Mort, 3 to 13, 55.00. There's no doubt about it: to a woman, a cigar smoking man has a gallant and fashionable air.

The YOUNG INDIVIDUALIST® AT **FRANKLIN SIMON**



33 West 34th Street, New York, and suburban stores in Westchester, Long Island, New Jersey and Connecticut.

YOUNG INDIVIDUALIST, LUBA, the lady-architect of coats and this year's Coty Fashion Award winner, would be quite capable of picking the perfect cigar for her man, being as she is, that kind of woman. Here, her superb structure of wool gabardine with tabbed sleeves and lowered pockets. Taupe or navy, for Elite, 5 to 13, 90.00.

The YOUNG INDIVIDUALIST® AT FRANKLIN SIMON

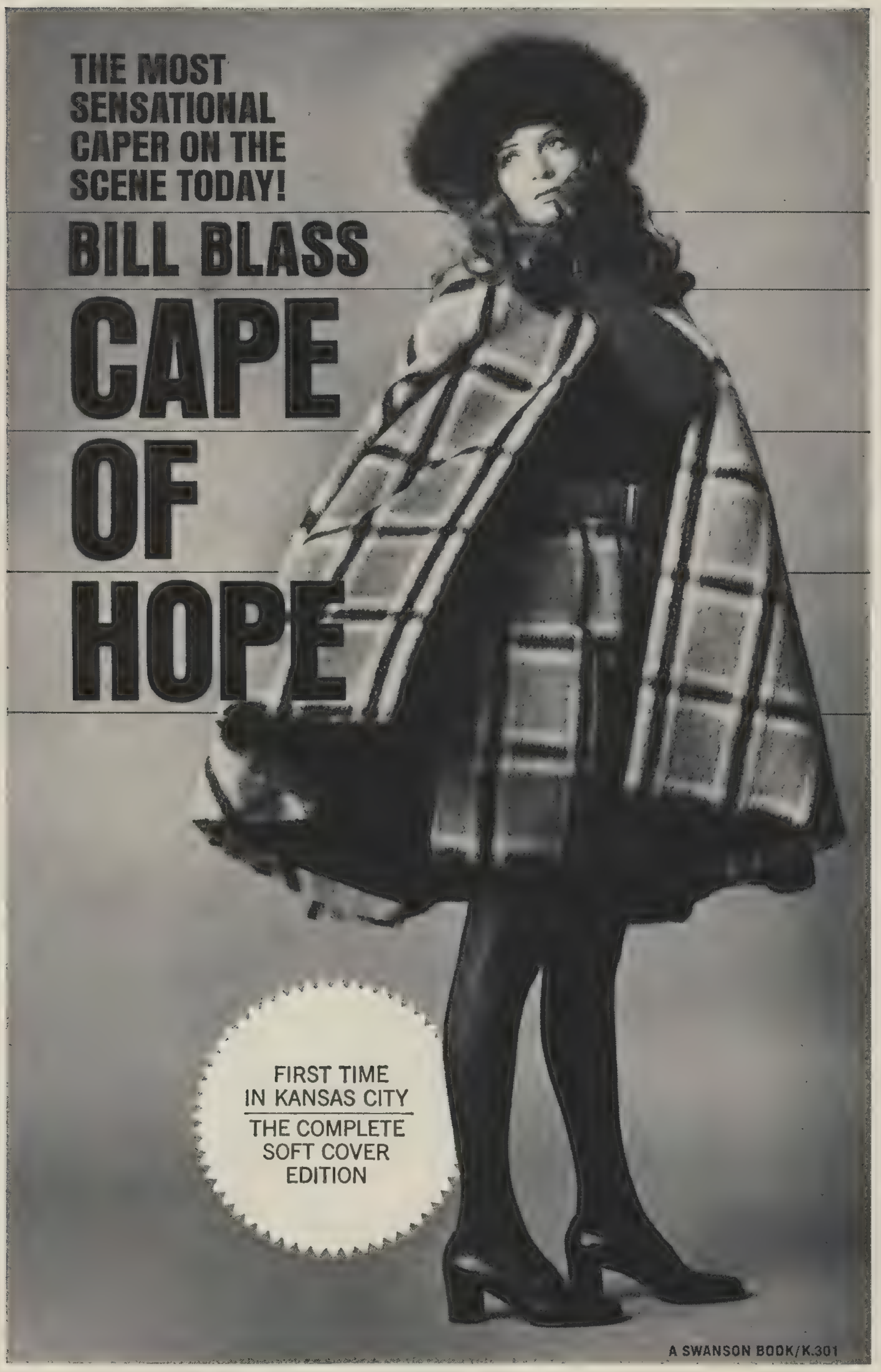


Plus branches in Buffalo, Boston, Baltimore, Philadelphia, Wilmington, Washington, Atlanta, Charlotte, Memphis, Cleveland, Akron, Cincinnati, St. Louis and Detroit.



Swanson's on the Plaza, 111 Nichols Road, Kansas City, Missouri.

beautifully bound for Swanson's on the Plaza.



the fabulous new store in Kansas City, Missouri, where the chic and splendid play.

Admiralty coat in
black wool melton,
quite commanding
over its own
black and white
windowpane check
dress. By
Bill Blass for
Maurice Rentner
695.00. Tribout Shop
in the world famous
store in Philadelphia,

John Wanamaker



Whirly skirted, skinny sleeved crepe dress in Celanese Acetate beams out the belt message with real impact. Black. By Chester Weinberg. 235.00. Tribout Shop in the world famous store in Philadelphia,

John Wanamaker




Sophisticates
AT FINE STORES

Designed by Victor Joris. $395. At Neiman Marcus, Dallas, Fort Worth and Houston. Cuddlecoat, 500 Seventh Avenue, New York.



BLENDED IN U.S. / © 1968 HOUBIGANT INC. / DRESS: GEOFFERY BEENE

There is enough Chantilly in this bottle to shake your world.



Essence de Chantilly
by Houbigant.



As American as...



Marie McCarthy and Larry Aldrich

She has a lot going for him...



and one of them is Eloise Curtis for David Styne!

Old England times the metal millennium.

PEWTER. The collector's metal: Richard Loftus fashions it into new software watches with the deep soft lustre of pewter. Smart collectors are watching it, wearing it with the soft look of Fall '68. All watches in soft pewter-finish from Old England's Pewter Collection.

Watches shown top to bottom:

Model L Long skinny white face with bold Roman numerals. Bronze finished on cuir sauvage band. $16. *Model V* Curved oval case finished in antique bronze. Black dial, cuir sauvage band. $16. *Model 00* Small square watch inside pewter-finished ring. White dial, pewter leather band. $14. *Model H* Flat round watch with pewter finish. Stark white face with pewter band, pewter finished buckle and studs. $16. *Model J* Octagonal watch chased with antique bronze finish on cuir sauvage strap. $16.

Each watch available in either soft pewter-finish or burnished bronze finish.

BRONZE.Old England takes the glimmering beauty of age-old bronze, burnishes the colour, casts it into very new, not-so-large watches. Added fashion ticker for all these watches—they're mounted on antique leather or cuir sauvage. Richard Loftus designs them all for Old England's Bronze Collection.

The Old England Collections available at most fine stores including:

B. Altman & Company	New York	Frost Brothers	San Antonio, Texas
Bloomingdale's	New York	Burger-Phillips	Birmingham, Alabama
Joseph Horne	Pittsburgh, Pa.	Furchgott's	Jacksonville, Florida
Joseph Magnin	San Francisco. Calif.	May Company	Cleveland, Ohio
J. W. Robinson	Los Angeles, Calif.	Milwaukee-Boston Store	Milwaukee, Wisconsin
Carson, Pirie, Scott	Chicago, Illinois	H. C. Prange	Green Bay, Wisconsin
Jordan Marsh	Florida	J. B. Ivey	Charlotte, North Carolina
Foley's	Houston, Texas	Nordstrom Best	Portland, Oregon
Sanger-Harris	Dallas, Texas	Nordstrom Best	Seattle, Washington
J. L. Hudson	Detroit, Michigan	Neusteters	Denver, Colorado
Bambergers	New Jersey	Auerbach's	Salt Lake City, Utah
Dayton's	Minneapolis, Minn.	Hemphill-Wells	Lubbock, Texas
John Wanamaker	Philadelphia, Pa.	Lewin's	Wichita, Kansas
Filene's	Boston, Mass.	Flah's	Syracuse, New York
Maas Brothers	Tampa, Florida	Weiss & Goldring	Alexandria, Louisiana
Harzfeld's	Kansas City, Missouri	E. M. Kahn & Company	Dallas, Texas
Jacobson's	Michigan	Selber Brothers	Shreveport, Louisiana
Cherry & Webb	Providence, Rhode Island	William Gilmore	Oak Park, Illinois
McCurdy & Company	Rochester, New York	M. M. Cohn	Little Rock, Arkansas
L. L. Berger	Buffalo, New York	Kreeger's	New Orleans, Louisiana
Goldwaters	Phoenix, Arizona		

HALLE'S



THIS IS FALL: splendor and simplicity in deep surfaced houndstooth wool, defined in braid and shaped knowingly over a body-carved white wool dress. Bill Blass for Maurice Rentner. $650 in the Specialty Shop.
Cleveland and Akron, Ohio; Erie, Pa.

Scavullo



HALLE'S

HALLE'S

THIS IS FALL: the marvelous new shape of gently padded hip with positive belling and a mercurial swirl of pleats. A statement in wool jersey by Geoffrey Beene. $375 in the Specialty Shop. Cleveland and Akron, Ohio; Erie, Pa.


Donald Brooks
Fall '68 fashion news: the contemporary coatdress and matching toque—charcoal wool, deftly tailored with all the dash and precision of a military parade. From our Designers' Salon collection that banners SBF's salute to "America the Beautiful".
Stix, Baer & Fuller
ST. LOUIS, MO.


Geoffrey Beene
Enter the dress of the moment—luxurious camel wool punctuated with gold buttons—narrow bodice, the skirt following fall's free spirit of fashion. From our Designers' Salon Collection that banners SBF's salute to "America the Beautiful".
Stix, Baer & Fuller
ST. LOUIS, MO.

Naked wool in sizes 6-16. Left, about $66; right, about $76. Store nearest you, write Carlye, 498 7th Avenue, N. Y. Division of Leslie Fay, Inc.

Carlye

You have only one body. Doesn't it deserve a Bali?



Your body.

Your lovely, feminine, one and only body.
We care for it by keeping it healthy, slender and firm.

When Bali makes something for a woman's body, it's made right. It fits your body. It feels right. And it makes your clothes look right. Spend five minutes in a fitting room and find out what Bali fit really means.

A Bali bra doesn't gap at the cleavage. The back is low and doesn't ride up. And because the lift comes from under the cups, the straps are secure and comfortable but not tight.

A Bali girdle moves with you, instead of against you. The seams are extra flat so they don't show through. Bali's pantie girdles have an exclusive inner leg construction that's the smoothest, most comfortable you've ever worn.

Bali lingerie is lovely, to be sure. Colors like apricot and magenta. Fabrics like satin de lys and chiffon. Little dressmaker touches like velvet ribbons and finest imported lace. But more important, a Bali slip fits over a bra and girdle.

Now there's a Bali to wear under your Bali—body creme, body powder, body oil and body freshener.
We call them Bali Body Cares.

It's the only body you'll ever have.
Be nice to it.

Bali

The Bali Company, 16 East 34th Street, New York, New York

Baltimore waterfront

A bit of nostalgia: gray wool flannel hugs a braid-touched bodice, then flows free via raised side pleats. The mood captured by Geoffrey Beene.

HUTZLER'S

OWNED AND OPERATED BY THE HUTZLER FAMILY SINCE 1858

Basilica of the Assumption

Geometry in motion: gentled shapes of taupe and beige wool fall in panels front and back, forming fluid folds at sides. Beneath, a hushed and easy dress. Costume, by George Halley.

HUTZLER'S

WHEN BALTIMORE THINKS OF FASHION, IT THINKS OF HUTZLER'S

PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL



And they always look for the sewn-in woolmark label, their assurance of quality-tested products made of the world's best...pure virgin wool. The accent's on fashion when you arrive in pure wool—fresh, free of wrinkles, in today's most wanted colors and textures. To see what's going on now—day and night, wherever beautiful people gather—see the following portfolio of great '68 examples of

THE AMERICAN WAY WITH WOOL.

Susan Thomas
INCORPORATED

Susan Thomas · Vivo · STJ · Points East · Adele Martin · Rona

WOOL FASHION USA
with Susan Thomas' accent on silhouette



Flippant turnout with pure wool stamina for every hour in a TWA travelling day. A woolmark design by Susan Thomas in Lebanon's black, brown or navy doubleknit with white rayon crepe blouse. Sizes 8 to 18, about $75. Altman's, L. S. Ayres, Frost Bros. On TWA Foreign Accent flights from New York or Chicago to California and back, the accent can be Italian, French, English or Manhattan Penthouse—each planned to give you the best of all possible worlds right here in the USA.

Susan Thomas

"A marvelous way to look!"

WOOL FASHION USA
with Vivo's accent on luxury



Vivo, a Division of Susan Thomas, creates a fashion rapport between fine design and the marvelous merits of 100% lambswool—the woolmark look of luxury that no woman can afford to be without. Savvy sweater-dressing with Fall 68's trademark, the sash belt: beige, grey, kelly, royal. Sizes 8 to 16, about $30. Best & Co., J. W. Robinson, Woodward & Lothrop. More luxury awaits her on TWA: on French Accent flights, the world becomes a chateau. French music, gourmet cuisine, French magazines—and a hostess who waits on her every whim in "le mini..."

Vivo®

"Put life in your wardrobe"

WOOL FASHION USA
with STJ's accent on shape



On TWA's Italian Accent flights inside the U.S.A., the traveller is welcomed by a hostess in toga and sandals. The food is Milanese. She's serenaded by Italian music...the ultimate in comfort, Italian style—TWA style. Don Simonelli designs for STJ the ultimate in fashion pizzazz: the leather-trimmed, brass-studded halter dress and matching jacket in a woolmark double-knit by Lebanon in charcoal grey or blonde. Sizes 3 to 13, 4 to 14, about $90. Lord & Taylor, Neiman-Marcus, Joseph Horne.

STJ

"Don Simonelli designs for the fashion aggressive"

up up and away TWA

WOOL FASHION USA
with a Points East accent on tailoring



TWA points east to England on Foreign Accent Flights from New York or Chicago to California and back. You'll be greeted by a proper English wench who'll surround you with all things British from newspapers to Dover sole to pewter tankards of ale. The English touch photographed here—tweed woolmark skirt in pure American wool's warm colours: brown with beige, grey with beige, about $25. Double-woven rayon crepe surplice shirt in grey, brown, black, gold, ivory, about $26. Both, sizes 6 to 16 by Points East, a Division of Susan Thomas. Bloomingdales, Neusteters, Gidding-Jenny.

PURE VIRGIN WOOL

POINTS EAST

"Elegance in separates."

WOOL FASHION USA
with Adele Martin's accent on detail



Adele Martin, a Division of Susan Thomas, wraps up 100% pure wool doubleknit into a super dress that goes from its Manhattan penthouse in the morning to the theater at night, unruffled, unwrinkled all the while. Lebanon's woolmark fabric in charcoal brown or navy with white. Sizes 6 to 18, about $50. Peck & Peck, I. Magnin, Sakowitz. Our traveller is stepping aboard a TWA Foreign Accent Flight where she discovers her world has become a Manhattan Penthouse with all the luxurious touches a woman could want.

Adele Martin
"Simply smashing"

up up and away TWA

WOOL FASHION USA
with Rona's accent on fashion investment



The total-travel look computed in pure wool: woolmark costume partners—the long-sleeved dress in grey flannel and white, with matching grey flannel coat, lined in glen plaid taffeta. Sizes 8 to 16, about $120, by Rona, a Division of Susan Thomas. Bonwit Teller, Montaldos-Doops, Jacobsons of Michigan. The total-travel ambiance: provided by TWA's four Foreign Accent Flights in the USA—and you won't know which exciting world TWA has in store for you until you're welcomed aboard.

Rona

"A fashion investment"

The I. Miller ready to wear shoe with the kindest fit.



Galleria

Groundwork for texture. The new excitement in fall fashion's eye. With autumn's spiciest colorings. Glossy baby alligator spat shoe appears on the thirties scene with a pure slender crepe overblouse and pleated tweed with a mini accent. Clothes exclusively for I. Miller by the General Store. Like the demure detail of a cardigan suit in flannel. Shown off by a suede strap pump with the revolutionary oblique toe.



I. Miller

at 734 & 689 Fifth Avenue

Also I. Miller Salons in New York; Chicago; Boston; Philadelphia; Baltimore; Washington; Dallas; Palm Beach; Houston (Battelstein's); Cincinnati (Newbold's); Corpus Christi (Cardinal's).



Fanning



Jumpers for sophisticates, way out of the schoolgirl class. Kasper for Joan Leslie sends you partying in navy velvet and Venice lace, $225, GALLERIES PAVILION, PEACOCK LANE /Geoffrey Beene shapes you up to meet the world in violet Donegal tweed, $250, GALLERIES OF FASHION.

Fashion comes to the Point.

JOSEPH HORNE CO.

Pittsburgh

PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL



And they'll be dancing in the dark, wearing pure wool worsted poplin by **ANGLO.** It has a subtle gleam, a richness of texture, and a superb sense of tailoring that suits their entertaining way of life. It's the perfect fashion fabric for this new three-piece suit by Renbrook Couture, another great '68 example of **The American Way with Wool.**

Look for the wool mark label to assure you that you're getting nothing but the best, pure wool. Suit in bottle green, dark brown or black, each with pale blue or white blouse and lining. Sizes 6 to 16. About $300.

Available at Bonwit Teller, New York; Rich's, Atlanta; Neiman-Marcus, all stores; Montaldo's, all stores. For further information, write American Wool Council, Dept. WJ-1068, 570 Seventh Avenue, New York, N.Y. 10018.

THE AMERICAN WAY WITH WOOL

RENBROOK

ANGLO FABRICS



PURE VIRGIN WOOL

RENBROOK

THE AMERICAN WAY WITH WOOL

PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL



And they insist on the sewn-in woolmark label to be sure they're getting the original doubleknit. The one of pure wool. Because no other fiber comes close to giving a doubleknit the look of luxury, the in-bred talent for travel, the season-spanning comfort and the real fashion message. **GOLDWORM** knows. So they chose pure wool for this great '68 example of **The American Way with Wool.** It has the woolmark label—your assurance of quality-tested products made of the world's best...pure virgin wool.

Goldworm

*The woolmark is the registered certification mark of The Wool Bureau, Inc., 360 Lexington Avenue, N.Y., N.Y.

Goldworm



Pure virgin wool knit about $90. GOLDWORM, 1410 Broadway, New York

PURE VIRGIN WOOL





that ayres look-

That Ayres look—
Definitive by day,
eloquent at sundown.

That Ayres look
expressed in white mink
spilling over midnight
velvet with a spare little
dirndl dress beneath.
By Adele Simpson.
Hat of white mink by
Rosemarie for Amrose.

That Ayres look
done in the heathery
plaid greatcoat
ensemble, violet and
thistle green. Brass
buttons open on a thistle
green dress.
By Ben Reig.

Hat of natural Russian
sable by Adolfo.

L.S. Ayres & co.

INDIANAPOLIS LAFAYETTE FORT WAYNE



Malcolm Starr



ROBERT STONE

sincerely
GIDDING Jenny
CINCINNATI · DAYTON

Ben Kahn



JOHN RAWLINGS

sincerely
GIDDING
Jenny
CINCINNATI · DAYTON

Black Willow natural ranch mink

PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL



And when they see the sewn-in woolmark label, they know they're getting everything pure wool has to give. Great beauty. Non-stop performance. Fashion know-how that no other fiber comes close to. **HENRY FRIEDRICKS** designs a costume that makes all these wool points perfectly with two luxurious Anglo fabrics. A curved-to-the-body coat with flaring skirt shaped of pure wool Shetland is all drama. Sheltered underneath, a gentle-fitting dress of pure wool doubleknit with long sleeves, inverted front pleat. Both, great '68 examples of **The American Way with Wool.** Both with the woolmark label, your assurance of quality-tested products made of the world's best... pure virgin wool. Costume in gray or taupe, $250 at Julius Garfinckel, Washington, D.C.

HENRY FRIEDRICKS

*The woolmark is the registered certification mark of The Wool Bureau, Inc., 360 Lexington Avenue, N.Y., N.Y.

ANGLO FABRICS

HAT: ARCHIE EASON



DESIGNED BY HENRY FRIEDRICKS

PURE VIRGIN WOOL

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

Bullock's and P&O Lines agree:

You step aboard the great white liner to begin your sea-going adventure. Which of P&O's Six Worlds will you explore: Europe? Orient? South Pacific? Circle Pacific? Caribbean? Or around the World? No matter! Nothing's nicer for sight-seeing than a rich wool knit designed by Susan Thomas. Up front: deliciously soft suede.



Susan Thomas **Both pleasing combinations of color and texture in wool knit and suede will prove most flexible all the voyage long. Right, the two-piece wool knit has an insert front of suede. Choose from palm green or covert beige. Sizes 8 to 16. $66. Left, the three-piece wool knit: shell, slender skirt, suede-front jacket. Choose nugget or royal. Sizes 8 to 18. $86. Town & Travel Knits and Separates. Bullock's Downtown, and our new La Habra store.**

Bullock's DOWNTOWN

A last look at Los Angeles from the P&O pier.

Life at sea is like nothing on earth.

The Captain's Cocktail Party aboard your P&O liner. Suave British accents mingle with lively California laughter. Everyone's so friendly aboard ship. Ice tinkles. Music plays. And you gather garlands of compliments in the demure drama of a cocktail crepe designed by Marc Douglas Inc.

P&O



MARC DOUGLAS INC. Full-bodied rayon crepe dresses have dramatic new sleeves, simply marvelous for making grand gestures. Sizes 6 to 14. $76. Left, a prettily-tucked scoop-neck bodice over a soft new full skirt. In pliable, perfect bone rayon crepe. Right, shimmering pink crepe-back satin sweeps from a shapely collared bodice into a full, panel-pleated sweep of skirt. Florentine Room Dresses. Bullock's Downtown, and our new La Habra store.

Bullock's DOWNTOWN

The ballroom of a P&O liner. Setting for romantic cocktail parties, elegant galas, rollicking fetes.

Bullock's and P&O Lines agree:

A visit to the bridge of your P&O liner calls for these good sailors by Suburbia, U.S.A. They're made from crisp, richly-woven gabardine. Grand for chatting on a sea-breezed verandah with shipmates from all over the world. Or for sampling tidbits from the fabulous luncheon buffets—a 30-foot table of tempting delicacies gathered fresh in every port.



SUBURBIA USA

Both sun-lit dresses shown are made from rich, fully-lined rayon gabardine in yellow, pale green or honey, sizes 8 to 16. Left, the short-sleeved cowl neck dress has placket pockets and a modish belt that's neatly buckled in mock tortoise. $36. Right, a scarf dress with lots of front interest: the center inverted pleat and a buttoned placket. $33. Town & Travel Dresses, Bullock's Downtown, and our new La Habra store.

Bullock's DOWNTOWN

The Bridge Here British crewmen guide the great vessels over the seas P&O has sailed since 1837

Life at sea is like nothing on earth.

Slip into a cool, pretty Ban-Lon® dress by Wilroy and join the others for tea—a delightfully British P&O custom. While deft stewards tempt you with trays of continental pastries, you plan the excitement of tonight. Should you accept the cocktail invitation from that dashing New Zealander—or keep him guessing?

P&O



wilroy Wilroy's Ban-Lon® dresses are made from little-care nylon knit. Both are available in many other prints too. Sizes 8 to 16. $40. Left, long-sleeved A-line has a banded neckline. Optional belt. Brown, taupe, black, gray, on white plaid, as shown. Right, short-sleeved dress has a scoop neck, soft A-line skirt and belt. Taupe-orange-yellow-brown floral print. Town & Travel Dresses, Bullock's Downtown, and our new La Habra store. ®Registered trademark of Joseph Bancroft and Sons Co.

Bullock's DOWNTOWN

Bullock's and P&O Lines agree:

P&O plays your game. Try tennis, quoits, even cricket. Splash in the sparkling pool. Or relax with something tall and cool on the sun-drenched deck. Clever you! You chose Cole of California's move-with-you nylon niceties. Cole always does things just right. So does P&O. That must be why they're the biggest passenger line in all the world.



COLE of California. Three perfect nylon knits are printed with the most amusing design of all: a zany zoo of fanciful animals. Pink or green. Left, the slender shaft of soft nylon doubles as a mini-shift. The slender pants fit beautifully. In sizes S-M-L. Each, $22. Right, the boy-leg swimsuit has a new high neck, is softly shaped for easy, breezy wear and wonderful fit. Sizes are 8 to 16. $26. Town & Travel Active Sportswear, Bullock's Downtown, and our new La Habra store.

Bullock's DOWNTOWN

Life at sea is like nothing on earth.

Land ho! And you begin another in-depth geography lesson. Step ashore in Sydney or London, Lisbon or Yokohama in California Girl's well-tailored cavalry twills. Perfect in every detail—just like the service that surrounds you on your P&O ship. It's your hotel in port, your home at sea. Except that home was never like this. P&O



California Girl Bonded cavalry twill is beautifully seamed and shaped in crisp rayon, for a feeling of serene balance. In sizes 8 to 16. Left, the short-sleeved skimmer has curvy seaming, and a pretty print scarf. Bone or navy. $30. Right, correct riding coat, welt-seamed over a fully-lined sleeveless skimmer. Both bone. Plaid scarf matches coat lining. $70. Young Sophisticate Dresses, Bullock's Downtown, and our new La Habra store.

Bullock's DOWNTOWN

Scene: the deck of a P&O liner. One of the biggest ships sailing the seven seas.



PAULINE TRIGERE

MAY D&F

OF COLORADO

PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL



And they laugh off the weather wrapped in pure wool Ribbadine by **FRENCH RIVER MILLS.** Because pure wool protects you, pampers you to the purring point with intriguing textures and deep-down luxury. It's the perfect fabric for this new coat with a Cossack attitude styled by Sony Schotland for Golet Originals. The triumphant tailoring and subtlety of detail tell you this is a great '68 example of **The American Way with Wool.** The sewn-in wool mark label tells you even more: it assures you that you're getting nothing but the best, pure wool. In grey, taupe or black. Sizes 6 to 16. About $215. Available at Bonwit Teller, all stores; Shillito's, all stores; Hudson's, Detroit; Adam Meldrum & Anderson, Buffalo. For further information, write American Wool Council, Dept. WJ-768, 570 Seventh Avenue, New York, N.Y. 10018.

THE AMERICAN WAY WITH WOOL

GOLÉT

FRENCH RIVER MILLS



SONY SCHOTLAND
for
GOLÉT

PURE VIRGIN WOOL

THE AMERICAN WAY WITH WOOL


Thalhimers
THE FASHION STORES • RICHMOND • PETERSB[illegible] • DANVILLE • WI[illegible] • SALEM • GREENSBORO • DURHAM



VOGUE'S READY BEAUTY

Aye for the simple eye

"Give me a look, give me a face/That makes simplicity a grace." Ben Jonson said it then. We've got it now. A look that's easy on the eyes—fast, simple, neat. In fact, that's what their creator, Ishmael McCullough, calls her new lashes . . . The Easy Eye. The liner is already there in the form of a soft, pliable vinyl strip in black or brown. The hypo-allergenic adhesive is already there, anxious to stick repeatedly without having to re-glue. The only difference in the putting on is that you start application from the inner corner of the eye rather than center. Very important. Think about it: one step to a completely luxurious, smooth, and natural eye makeup. One step away from shaken-up eye nerves, several giant steps toward devastatingly simple eye effects. . . .

Let's set something straight about your makeup

One of those "professional" secrets got spilled recently. Or rather, sprayed. Ever wonder how models, entertainers, personalities kept their cool under the hot lights and fast pace of their lives? Secret being sprayed: a swift little can of stuff called Make Up Set from Walco, the aerosol experts. They refer to it as a cosmetic finish; but actually, it's just the beginning, for the wearer, of a more enduring makeup job. The best results come from before *and* after application. After-spray will do handsomely, however. Applied at a distance of six to twelve inches, it is harmless to the eyes, odourless to the nose, dry to the touch—in other words, you hardly feel a thing. Walco lets us in on other Make Up Set possibilities. But those secrets you might rather discover on your own. . . .

The new math

Three equals twenty-four. That's part of the new beauty math a young cosmetics house is teaching these days. Three delectables equal twenty-four hours of skin enhancement. Vanda adds it up like this: faces are delicate and changing things, they need constant protection and moisture to maintain resiliency and youthfulness. Resplenda Moisture Lotion, Super-Rich Creme, and Super-Rich Night Creme combine for 'round-the-clock dewiness. They all contain a very special formulation of ingredients called Hydrem 7. More new math. Addition, this time. Hydrem 7 was added to match nature's function in skin replenishing, multiplies the lightness and richness of all the Resplenda creams. If one wishes to get in on the new math, a Vanda representative will surely be a willing teacher. Divide your phone book in the pages where the V's are and get with Vanda by phone. (More Ready Beauty, page 284.)



Remember when you
used to play pretend at all
that elegance stuff?

Then, you grew up.
And felt very feminine
without even trying.



That Feminique feeling is what **Vassarette**® is all about.

Like this. A feeling of elegance over every inch of you. The color is new Brown Frost. Vassarette could have put matching lace on it. But, Platinum Mist ...now there's something different. Something beautiful.

Feminique means feeling curvy all over. Like the nylon lace bra...with fiberfill softness next to you $6. The wisp of a leg panty that looks too elegant to really work. But it does. Front and back. All around in Lycra® spandex $10.

And the petticoat? Mostly lace. Curved into Antron® nylon tricot $6. Or have the Feminique feeling in sachet pink, breezy blue, gardenia...etched in misty beige lace. It's Vassarette's answer to the elegant woman. Like you.

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The dress, a Frances Denney design, of Whiting & Davis metal-mesh. Photography by Ken Korsh.


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Request indeed! We're counting on you!
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Aren't you honored - you're our very first guests
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Just you, our darling parents, and us
Dinner Party
We'll try the soufflé on you!
on November 15th, 1968
We've just unpacked and can't wait to tell
you all about our honeymoon trip!



P. S. I'm just dying to use
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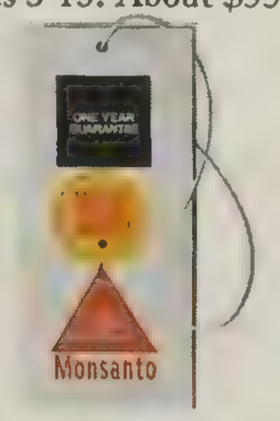
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Chester Weinberg defines the new suit line in lilac heather wool tweed. 265.00

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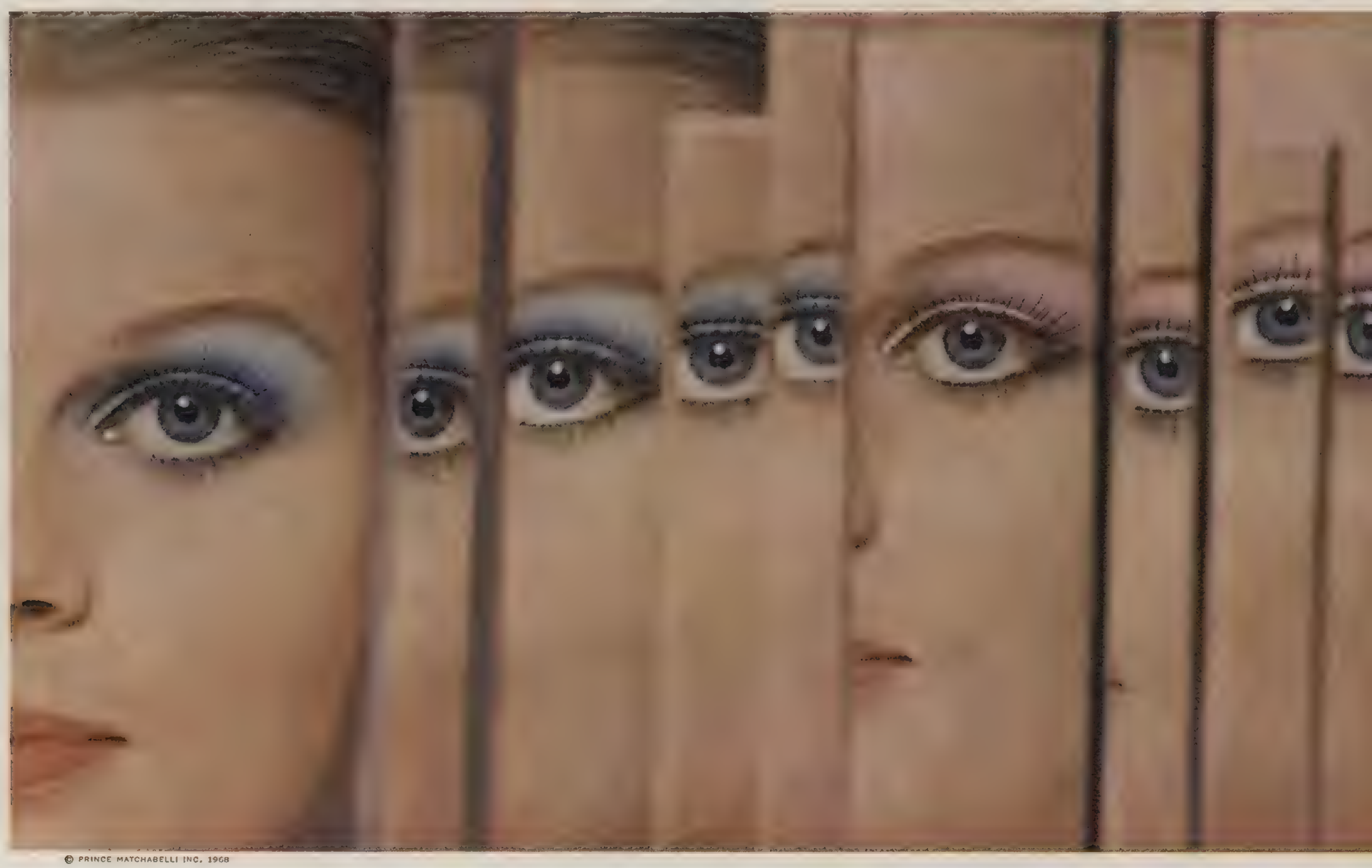
The Tanner Woman

She likes this dress because it makes a great fashion point of candid good looks and clear gentle colors that do such incredible things for the complexion. She likes it too because it's in 100% wool double knit, a fabric that feels at home when it travels. In Jordan Almond Colors: mint, apricot, banana, blue frosting and crushed almond. In sizes 8 to 20, about $55.



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1938 Aziza invents the "come up and see me sometime" eye.
1942 Aziza invents the "if you want me just whistle" eye.
1957 Aziza invents the "thank heaven for little girls" eye.
1962 Aziza invents the "serpent of the Nile" eye.
1968 Aziza invents the "let's communicate baby" eye with...



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The Aziza "Tote-All Eye"



2 shadows/ 1 mascara/ 1 liner (and 2 brushes) tuned to one color to communicate the new all-of-a-hue eye.
Opened wider. Rounder. Softer. Sweeter.
Have your Tote-All communication before it becomes history.
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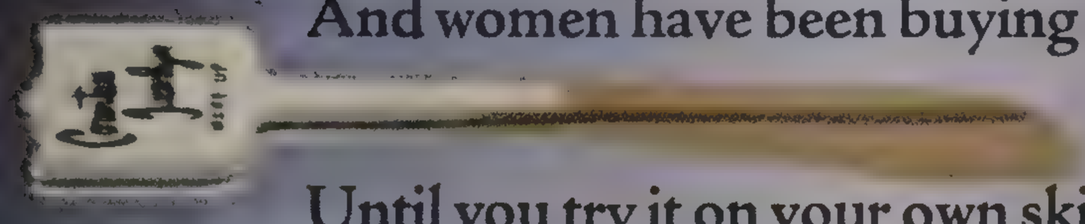
Aziza does only two things. Beautiful eyes.



Travel news: the anywhere knits by Nardis

a classic herringbone in 100% Dacron® polyester double knit

NARDIS
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This makeup costs $20 an ounce. And women have been buying it for 20 years.

Until you try it on your own skin you'll never really know whether they're on to something or are just impressed by the price.

Go ahead. Try it on your own skin. You won't risk a thing but temptation.

Go to the cosmetic counter of the finest store you know. Once there, ask for, if necessary even wait for, the woman who specializes in Alexandra de Markoff cosmetics.

This is important. Because, like perfume, our Countess Isserlyn Make-Up does different things on different people. You'll need a specialist's trained help to find your Countess color this first time.

Now watch what she does. She'll wash off a patch of your skin, gently, down to the jaw-line. Study it. Pick a numbered bottle. Shake it. Stir it. And hand you the little stirring stick.

Touch that stick. Then your face.

From here on, we think you'll be astonished. By how much that one finger-touch covers. By the way it seems to slip itself over your face.

You've heard of velvet complexions. Now we think you'll see one. Your own. With just enough clean shimmer left on the surface so this newly-made-up patch of your skin seems unobscured by any makeup at all.

At this point, we think you'll want to claim your own bottle at once, take off the rest of your makeup, and do your whole face over right, then and there.

But if you're not quite sure, just very tempted, wait. Look again hours later. See if you still feel you can afford to live without this lovely stuff.

We'll take that chance. After all, even if you never buy it, all we'll have lost is some time and a smidge of our makeup.

But, if you never try it, you may never find your best face.

Alexandra de Markoff



At Bonwit Teller, Neiman-Marcus.

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Molly design



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in this comfortable yet chic
costume of Taralan*,
Talbott's own Orlon* acrylic knit.
A full fashioned short sleeve jewel neck
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Pullover in sizes 34-40,
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Skirt in sizes 8-18, about $13†.
Both machine washable and dryable.
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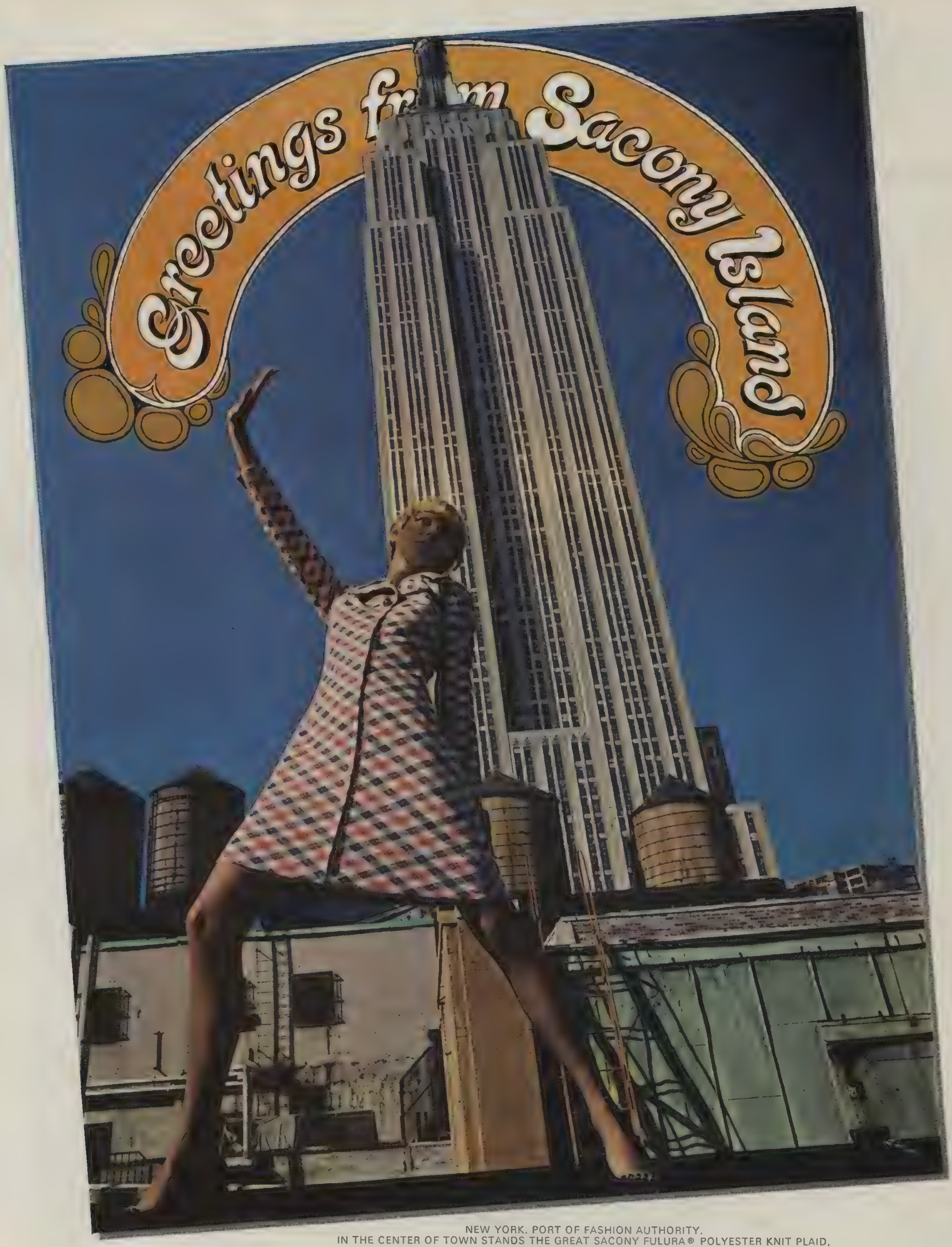
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For Pack Age people



Immerse yourself in your favorite fragrance. Splash L'Air du Temps Sparkling Foam Bath under the tap of your tub and you're adrift in fragrant blue bubbles. Or swish in a few drops of L'Air du Temps Bath Oil and you're silken-smooth all over. Or just luxuriate with a cake of L'Air du Temps Savon. Afterwards stroke on Crème Parfumée to soften and scent you lingeringly. Pat on a delicious pouf of Dusting Powder. With L'Air du Temps any bath... Hot or cool, soak or shower... is instant serenity.

NINA RICCI, Paris

Sparkling Foam Bath, 5 ozs., $6. Bath Oil, from 1/3 oz., $3.50. Soap, 3 cakes, $6.50. Crème Parfumée, 5 1/4 ozs., $5.50. Dusting Powder, 8 ozs., $6.50. Travel Talc, 3 1/2 ozs., $4.



She knows her way…her mood shows that. And so, indeed, does her look, remotely reminiscent of taking to the hounds.
The rich, pure Pendleton woolens are as original and uncopyable as she.
Wools carefully singled out… curded and colored…then woven into a plaid that is uniquely Pendleton.
Here, a look from an extraordinarily adaptable collection designed for the kind of woman who thinks of fashion as an expression of herself—so real, so woman,

so Pendleton.

The glen plaid riding suit $60, turtleneck $15; hat available. At fine stores or write Dept. V-98, Pendleton Woolen Mills, Portland, Ore. 97201. Pure Virgin Wool. © PWM 1968


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The men's wear flannel jumper.
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"One more belief. Makeup should be as pretty in the package as it is to use. This one is.

"Those are my opinions. You'll find them in my Private Collection. And if you share my feelings, you may want to share that collection with me."

Polly Bergen

The Private Collection.
Polly Bergen's personal approach to makeup for dry skin.



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Contemporary elegance... from Bamberger's Pacesetter collection

TODAY'S SHAPELY
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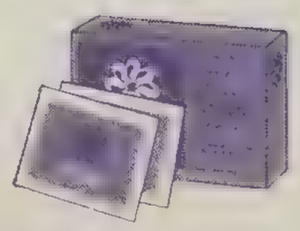


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left: from Milan, Avagolf three piece knit suit $235.
right: from Paris, Korrigan knit dress $55.
At Bonwit Teller; I. Magnin; Neiman Marcus;
and other fine stores throughout the country.
Korrigan Corp., 1410 Broadway, New York, N.Y. 10018

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Parnes-Feinstein

DESIGNED BY RONNIE SIMON

Coat and dress costume of silk and worsted in heather grey, trimmed in Chinchilette. Black or brown, trimmed in imported mink. Sizes 10 to 20. About $180. At fine stores listed on these pages. For store nearest you, write Parnes-Feinstein, Inc., 530 Seventh Avenue, New York, N.Y. 10018.



TAKING "TERRIBLE" OUT OF GREEK FOOD

By Nada Patcévitch

"Greek food is terrible." The statement is at once false and true, and it is only fair to say that it is usually made by the casual tourist who has had little opportunity of tasting Greek food as it is served in private houses in Athens, in the country, or the islands.

Most hotels and restaurants all over Greece, catering to an international clientele, serve so-called French food that, as a rule, is only distantly related to French food and is usually served half cold. One of the most relentless battles the foreigner who starts housekeeping in Greece has to wage is that of getting hot food served hot and cold food cold. The Greeks prefer everything tepid, which is certainly healthier, although gastronomically uninspiring.

A certain number of restaurants and tavernas (which are roughly the equivalent of the French bistro) specialize in authentically Greek food which has distinctly Oriental overtones. At its best it lacks subtlety and has none of the delicate nuances of a well-cooked, knowingly seasoned French, or even Italian dish, but it has a robust, earthy quality that is stimulating, and a kind of relaxing informality.

One has perhaps to be Greek to tolerate the large quantity of olive oil used in Greek cooking. One of the first phrases I learned on coming to Greece was "poli ligo ladi, parakalo" meaning "very little oil, please." Without saying this, if you order a grilled fish or a tomato salad or even a dish of plain rice, you will get it swimming in a sea of olive oil.

In the traditional Greek cuisine there are some quite delicious dishes, all the ingredients of which can be found in any American grocer's shop or supermarket, with perhaps the exception of *filo*, which closely resembles the strudel dough that comes in sheets and is sold in German grocery stores. Certainly it could be procured from any Greek grocer. The use of dill has become so widespread in American cookery that it should not be difficult to get the fresh herb. It may, if necessary, be replaced with dried dill, but the flavour of the dish in which it is used is not nearly so good.

Chagiki

1 quart yoghurt
1 medium-sized cucumber, very finely chopped
1 whole head garlic, crushed
1 cup olive oil
1 teaspoon vinegar, or juice of ½ lemon
1 teaspoon salt
1 tablespoon chopped parsley

Mix all ingredients together except the parsley, and beat the mixture to a cream. Put it into a bowl and sprinkle with the chopped parsley. Serve very cold with crisp, warm Melba toast.

Good to start a meal with and delicious as a cocktail dip.

Aginares à la Polita

(artichokes with carrots and potatoes)
Serves four

8 small artichokes
2 lemons
1 cup olive oil
1 onion, finely chopped
10 rather small onions, whole
4 large carrots, sliced
6 large potatoes cut in 6 pieces each
1 teaspoon flour
A bunch fresh dill, chopped, or 1 tablespoon dried dill
Salt and ground black pepper

Cut the hard ends off the artichoke stems and slice off the hard outer part, leaving the stems about an inch long. Pull off the tough outer leaves and discard them. Cut tops off the remaining leaves to about halfway down the leaf. Cut out centre choke. Rub the artichokes well

(Continued on page 218)

The Parnes-Feinstein

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Coming soon in

VOGUE

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The Editors' report on the new clothes from Paris . . . Italy . . . and America

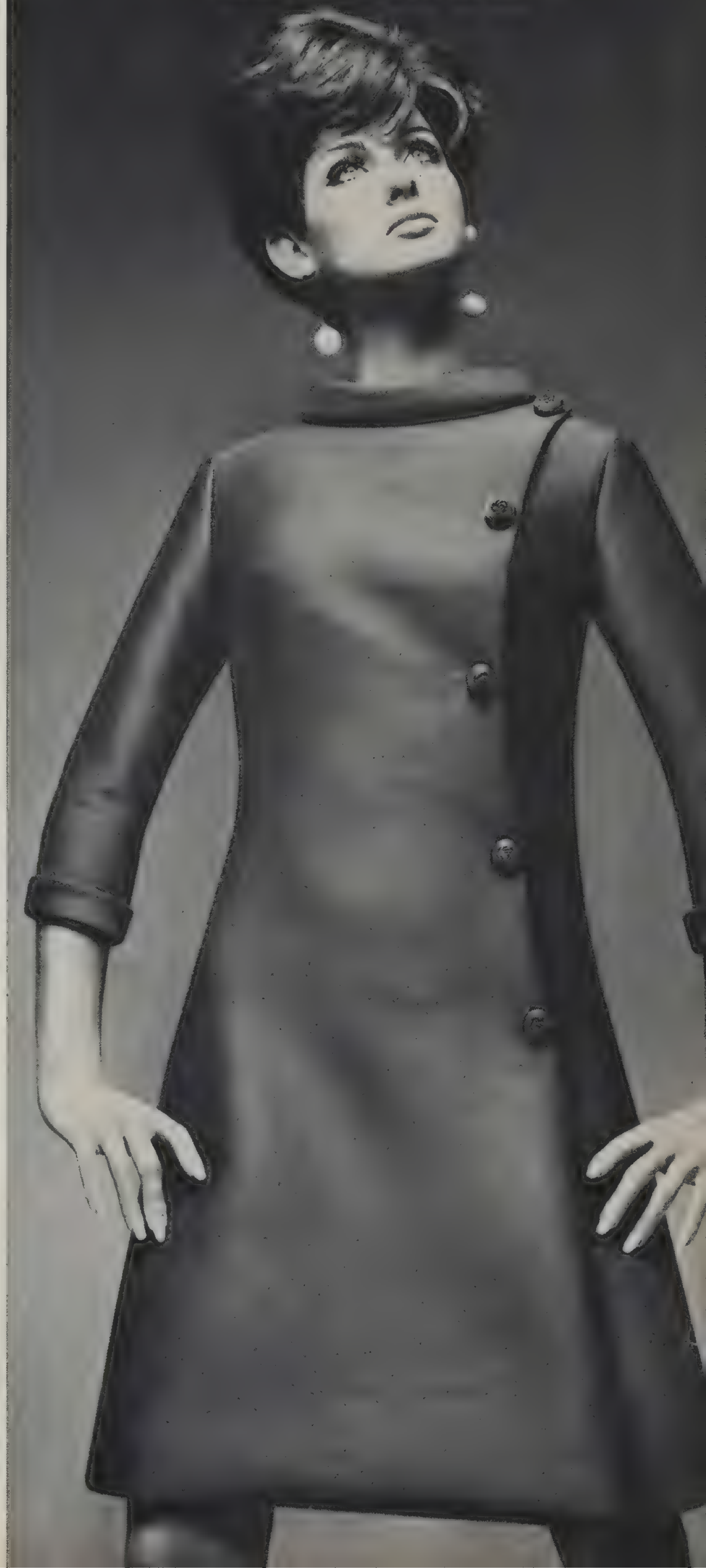
PLUS

Drugs . . . basic facts from the medical experts

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DESIGNED BY RONNIE SIMON

Dress of silk and worsted in heather grey, black or brown.
Sizes 8 to 18. About $100. At fine stores listed on these pages.
For store nearest you, write Parnes-Feinstein, Inc.,
530 Seventh Avenue, New York, N.Y. 10018







Pab Ltd., left, presents a great contemporary by **Preston Smith.** A deep green petit point wool with silk print top. Maxi or knee length. Sizes 6-14. Maxi $145. Knee $135.

Henry Friedricks, opposite page, does the town turn-out in wool by **Anglo Fabrics.** Red ottoman coat with navy plaid check, lined with **Tritessa®** by Ascot. Navy wool knit dress with watch chain fob at waist. Sizes 6-14. About $265.

HENGERER'S
Buffalo, New York

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Moe Nathan

530 Seventh Ave., N.Y.C.

Food in Greece

(Continued from page 212)

with lemon and put them immediately into well-salted water to keep them from turning black.

Put the olive oil in a large saucepan and sauté the chopped onion for a few minutes. Add the sliced carrots and the whole onions, and sauté them a few minutes longer. Add the potatoes, and turn them over and over in hot oil for a minute or two. Add the flour and stir well.

Take the saucepan off the fire and arrange the artichokes in it, setting them upright on their stems. Pour in enough hot water just to cover the artichokes. Add the juice of 1 lemon, and cover the saucepan with a sheet of wax paper or aluminum foil in which you have made a hole to let out the steam. Put on the lid and boil the artichokes until they are soft and the other vegetables cooked. Add salt and pepper to taste. The liquid should have become a delicious sauce just slightly thickened.

Serve with quarters of lemon.

Kreas me Kidónia

(veal with quince)

Serves four to six

6 quinces
2 pounds veal cut into 1½-inch cubes
1 onion, chopped
1 cup tomato juice
3 teaspoons sugar
3 tablespoons butter
1 stick cinnamon
8 cups water
Salt and ground black pepper

Brown the chopped onion and the meat in half the butter. Then add tomato juice, water, and salt, and let cook until the meat is nearly cooked, about 1 hour.

Meanwhile cut the quinces in quarters and cut out the hard centres but do not peel them. Cut the quarters in thick slices and fry them in the rest of the butter until they begin to get soft. Add quinces, cinnamon, and sugar to meat. Continue to cook gently until the quinces are soft and the meat cooked.

Before serving remove the stick of cinnamon.

Dolmadákia

(minced meat in cabbage leaves with lemon sauce)

Serves four

1¼ pounds ground meat
1 medium cabbage
1 onion, finely chopped
1 tablespoon chopped parsley
1 small clove garlic, crushed
1 cup rice
1 cup butter
1 cup water or consommé
Salt and pepper

Cut the hard centre stem out of the cabbage, put the leaves into boiling salted water, and boil for about 3 minutes or until they get limp; then drain them.

Mix ground meat, onion, parsley, garlic, rice, salt and pepper in a frying pan in which you have heated ¾ of the butter, and fry the mixture until it is slightly browned. Put 1 or 2 teaspoonfuls of this mixture in the middle of each cabbage leaf and roll it up, first turning in the ends neatly. Lay the dolmadákia in a saucepan with the water or consommé and the rest of the butter. Let them simmer on a low flame for about 1 hour.

Take the dolmadákia out of the saucepan and keep them warm, preferably over hot water, while you measure the liquid in which they were cooked. There should be 2 cups. Add hot water or consommé to reach the right quantity. Reserve for the sauce.

For the lemon sauce:

2 egg yolks
2 tablespoons flour
1 tablespoon butter
2 cups stock from dolmadákia
1 tablespoon chopped parsley
Juice of 1 lemon
Salt and ground black pepper
(A small clove garlic, crushed, and a pinch red pepper may be added)

Put the tablespoon of butter (melted and cooled a little) into a saucepan with the egg yolks and the flour. Mix well until there are no lumps. Then add little by little the 2 cups of liquid in which the dolmadákia were cooked. Add salt and pepper. Simmer on a low flame until the sauce thickens slightly. Take it off the fire and slowly add the lemon juice, stirring all the time. Be careful not to let it curdle.

Pour the sauce over the dolmadákia just before serving.

(Continued on page 234)

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A FASHION FESTIVAL
across the country

This year, for the first time, stores across the country will present a series of fashion shows based on the New York Collections as they are reported by Vogue—a clear tribute to the special genius of American design. Dates and places of these shows follow here:

L.S. AYRES
Indianapolis, Ind.

September 16
Fashion show for the benefit of the Indianapolis Symphony Orchestra, sponsored by the Junior Group of the Women's Committee of the Indiana State Symphony Society
Place: Indianapolis Athletic Club

BAMBERGER'S
New Jersey

October 16
Designer's Ball of 1968
Place: S.S. "Michelangelo"
Italian Lines, Pier 90, New York

BRAMSON
Chicago, Ill.

September 10
Fashion show for the benefit of the Chicago Boy Scouts, sponsored by the Women's Service Board
Place: Sheraton-Blackstone Hotel

FROST BROS.
San Antonio, Texas

September 8
Evening Gala with fashion show sponsored by the Junior League of San Antonio
Place: San Antonio Country Club

JULIUS GARFINCKEL
Washington, D.C.

September 10
Cocktails, dinner and fashion show
Place: Hotel Shoreham

GIDDING-JENNY
Cincinnati, Ohio

September 12
Champagne fashion show
Place: Gidding-Jenny

HALLE BROS.
Cleveland, Ohio

September 20
Fashion shows, luncheon and dinner, sponsored by the Junior League of Cleveland
Place: Cleveland-Sheraton Hotel

WM. HENGERER
Buffalo, N.Y.

October 18
Fashion show and design awards, Annual Charity Ball, sponsored by the Junior Board of the Millard Fillmore Hospital
Place: Statler-Hilton Hotel

JOSEPH HORNE
Pittsburgh, Pa.

September 10
Fashion show luncheon, sponsored by the Junior League of Pittsburgh
Place: University Club of Pittsburgh

HUDSON'S
Detroit, Mich.

September 10, 11
Fashion shows, sponsored by the Junior League of Detroit
Place: Hudson's

HUTZLER'S
Baltimore, Md.

September 13
Fashion show for the benefit of the Baltimore Symphony, sponsored by the Women's Association
Place: Eastwind

MAY D&F
Denver, Col.

August 7, September 8
TV fashion shows
Place: Channel 9, ABC

GUS MAYER
New Orleans, La.

September 12
Fashion show and luncheon for the benefit of the Eye, Ear, Nose, and Throat Hospital Clinic
Place: Roosevelt Hotel

EL PALACIO DE HIERRO
Mexico, D.F.

November 6
Fashion show
Place: American Embassy Residence

RICH'S
Atlanta, Ga.

September 25
Fashion show and luncheon for the benefit of the Atlanta Symphony Orchestra, sponsored by the Women's Association
Place: Marriott Hotel

SAKOWITZ
Houston, Texas

September 10
Fashion show and luncheon
Place: Sky Terrace, Sakowitz

SANGER-HARRIS
Dallas, Texas

September 12
Fashion show for the benefit of the Dallas Civic Ballet
Place: Sanger-Harris Downtown

STIX, BAER & FULLER
St. Louis, Mo.

September 14, 21
Fashion show luncheons
Place: The Missouri Athletic Club

SWANSON'S
Kansas City, Mo.

September 10
Fashion show
Place: Swanson's

THALHIMERS
Richmond, Va.

September 18
Fashion show and luncheon, sponsored by The Florence Nightingale Circle of The Sheltering Arms Hospital
Place: John Marshall Hotel

WANAMAKER'S, PHILA.
Philadelphia, Pa.

September 25
Fashion show for the benefit of the Philadelphia Orchestra
Place: The Academy of Music

Z.C.M.I.
Salt Lake City, Utah

October 10
Fashion show for the benefit of the Utah State Heart Association
Place: Hotel Utah



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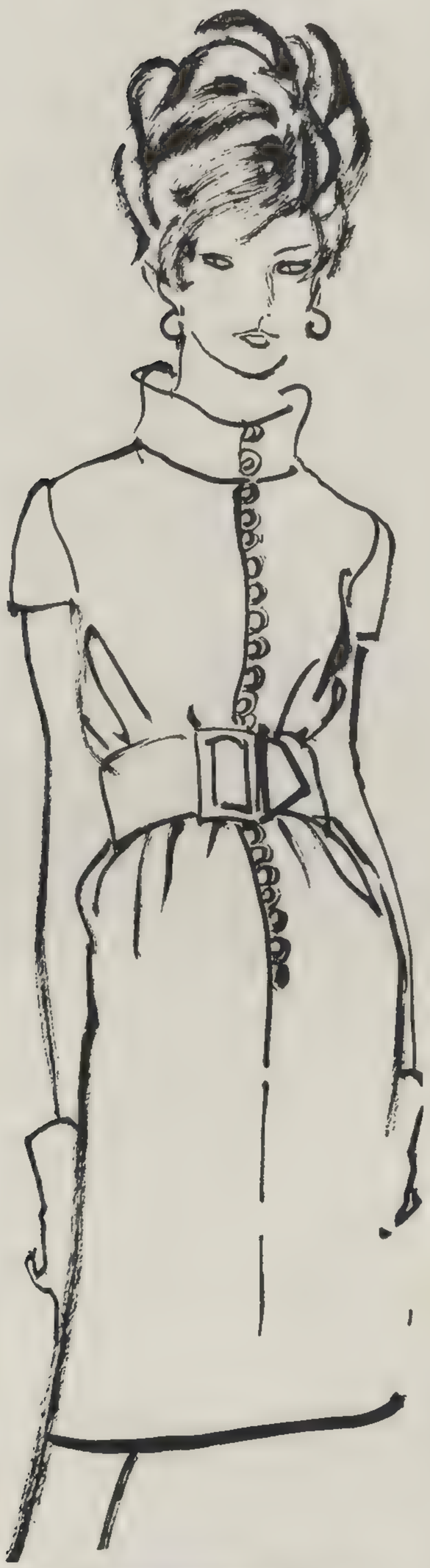


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Food in Greece

(Continued from page 218)

Kreas me Fasólia

(lamb with white beans)
Serves four

1 pound dried white beans
1½ pounds lamb cut into 1½-inch cubes
½ cup olive oil
2 onions, coarsely chopped
4 carrots, sliced
3 branches celery, leaves and all, chopped
3 tomatoes, peeled
Salt and ground black pepper

Put the beans in a saucepan with water to cover and parboil them about ½ hour, depending upon their degree of hardness. Dried beans vary a lot so, if they seem very hard, soak them for 1 or 2 hours in cold water before cooking them. Meanwhile brown the meat in the olive oil.

Pour off the water that the beans have been cooking in and just barely cover them with fresh hot water. Boil them for about 1½ hours. Add meat, carrots, onions, and celery, and continue to cook until the beans are soft and the vegetables cooked. About 20 minutes before they are ready, grate the peeled tomatoes on the coarse side of your grater and add them, with salt and pepper, to the beans and meat. Be rather generous with the pepper.

Note: You can use any kind of dried bean you wish for this dish, but in Greece it is always made with some version of the white beans that come in three sizes: large, medium, and small.

Youvarlákia

(meatballs)
Serves four

1½ pounds ground meat
1 cup rice
1 tablespoon finely chopped onion
1½ tablespoons chopped parsley
1 tablespoon chopped dill
1 egg
Salt and ground pepper
1 cup tomato juice
8 cups water
2 tablespoons butter

Put the ground meat into a bowl with the rice (previously washed and drained), the chopped onion, 1 tablespoon chopped parsley, the dill, the egg, salt and pepper. Mix well with the hands and form into balls about the size of a walnut. Roll them in salted and peppered flour.

In a saucepan, put the water, tomato juice, and butter. When it starts to boil, add the meatballs. Cover the saucepan and allow to simmer for 45 minutes.

When the youvarlákia are cooked and the sauce has thickened, put them in a fairly deep dish and sprinkle with the rest of the parsley.

Serve with fluffy boiled rice.

Kotópolo me Patátes Lemonátes

(chicken with potatoes in lemon sauce)
Serves four

1 3-pound chicken
½ cup or more butter (depending on how fat the chicken is)
1½ pounds potatoes
1 large carrot, sliced
1 onion, sliced
A few branches of celery
Butter
Juice of 1 lemon
1 heaping teaspoon flour
Salt and ground black pepper

Wipe the chicken with a damp cloth, salt and pepper it inside and out, then tie it up with kitchen string.

Put carrots, onion, and celery in 2½ cups water, and parboil them for about 10 minutes. Put the chicken in a roasting pan and surround it with the potatoes cut into thick slices and the carrots, celery, and onion. Pour the water in which vegetables were parboiled over the chicken, and dot it with bits of butter. Squeeze the lemon juice over the chicken and potatoes, put the pan into a medium oven, and cook for 1 to 1½ hours, or until the chicken is tender, turning it over from time to time so that it browns evenly. Baste it every 20 minutes or so.

Take the chicken out and keep it hot. Mix a heaping teaspoon of flour with a little water until smooth, put it into the liquid in the pan, and stir well. Let it cook for a few minutes until the sauce thickens slightly. Put the chicken in a serving dish, with the sauce, vegetables, and potatoes around it.

(Continued on page 246)

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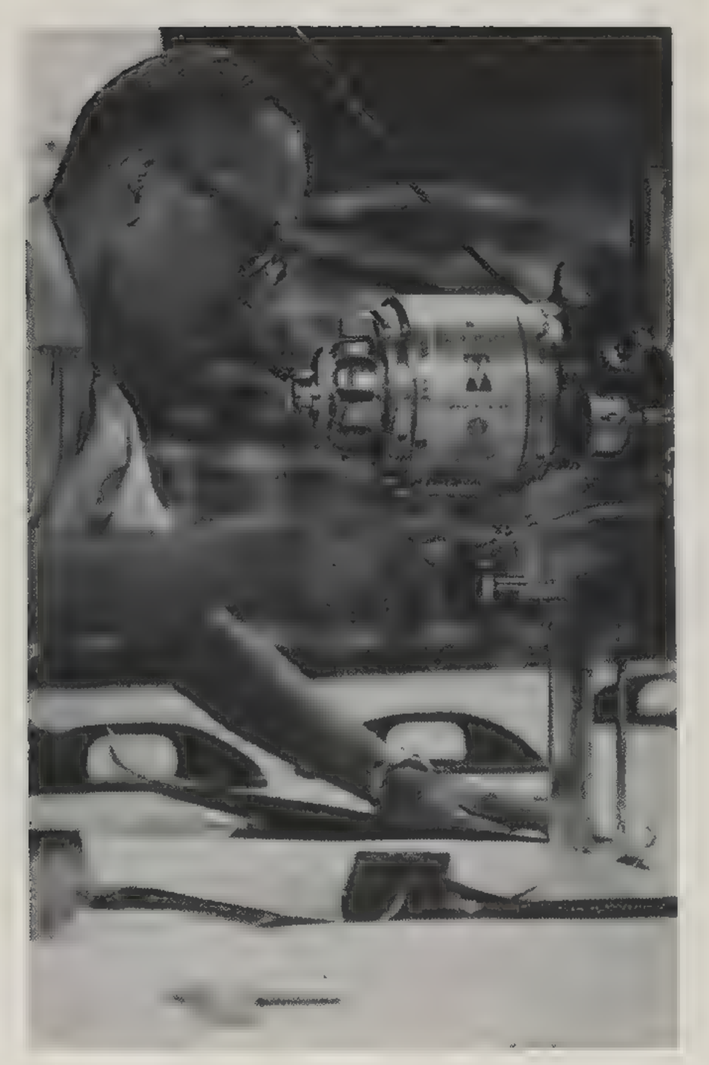
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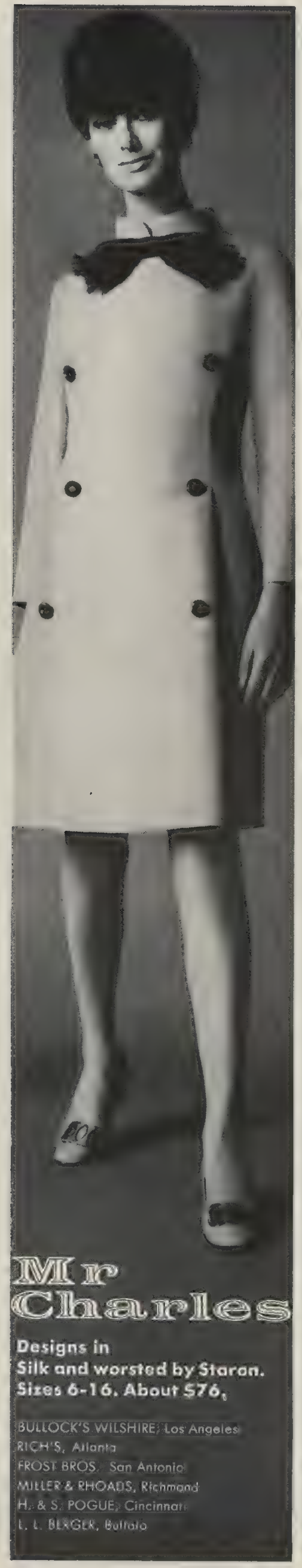
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Food in Greece

(Continued from page 234)

Sofrito

(veal Corfu style)
Serves four

1½ pounds veal, cut in thin slices and pounded
Olive oil
1 tablespoon vinegar
2 to 3 cloves garlic, chopped or crushed
1 tablespoon finely chopped parsley
1 cup flour
Salt and plenty of ground black pepper
Water to cover

Dredge the slices of meat in flour that has been mixed with salt and pepper. Fry them in a large frying pan in plenty of very hot olive oil. When the slices are brown on both sides, put them in a saucepan and add vinegar, chopped parsley, and garlic, and cover them with boiling water. Cook the meat gently until most of the water has been absorbed and the sauce has thickened.

Serve with mashed potatoes.

Tripia Kókkala

(this is also a dish from Corfu)
Serves four

1 pound ground meat
1 or 2 long French loaves, depending on their size
1 egg
1 cup butter, melted
1 medium onion, chopped
1 tomato, peeled and grated
Salt and ground black pepper

Cut the loaf into 2½-inch sections and scoop out the centres. Sauté the ground meat and the onion in half the butter, and when it becomes crumbly, add the grated tomato and its juice, salt and pepper. Cook it gently until all the liquid is absorbed, then take it off the fire, and mix with the slightly beaten egg.

Fill the scooped-out bread sections with this mixture, then pour the rest of the melted butter over them, and put in a hot oven until browned. Serve with tomato sauce.

For the tomato sauce:

¼ cup olive oil
2 ripe tomatoes, peeled and grated
1 medium onion, finely chopped
1 cup tomato juice
1 heaping teaspoon flour
Salt and ground black pepper

Heat the olive oil in a frying pan, add the chopped onions, and sauté them until they are light brown. Then add the tomatoes and cook them a few minutes. Add the flour and stir it well so that it gets cooked in the oil, and then add tomato juice, salt, and pepper. Let it all cook until it thickens slightly. Serve separately in a heated sauceboat.

Tirópites

(cheese turnovers)
Serves four

¼ pound strudel dough, or the Greek *filo*
Butter, melted
½ pound feta cheese
2 heaping tablespoons grated Parmesan cheese
1 egg
Plenty of black pepper but no salt, as the feta is salty

Put several sheets of the strudel dough one on top of the other, brushing each sheet with melted butter. Cut the sheets into 4-inch squares. On one side of each square put some of this filling:

Crumble the feta and add Parmesan, pepper, and the egg. Mix together well. Fold the other side of the square over the filling, and press the edges firmly together. Brush with melted butter and bake in a medium oven for 20 to 30 minutes, until they are nicely browned. These cheese turnovers may also be made with puff pastry made at home if desired. In a smaller version they make delicious cocktail canapés.

Greek desserts are very Oriental and very sweet—nearly all of them are bathed in a syrup made of sugar and water, to which is added some kind of flavouring. Greeks are more inclined to eat fruit at the end of a meal, and if they eat one of the sweet pastries, they usually do so at mid-morning.

People pop into the little pastry shops which abound in Athens and in every other town of any size, buy cakes, and eat them in the shop or standing on the sidewalk outside. It is quite a common sight to see a crowd of people armed with forks and little glass plates quickly eating

(Continued on page 250)



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Musée Cognacq-Jay 25, blvd. des Capucines. Love nest of a department store tycoon and his lifelong companion, a certain Mlle Jay. Now a charming museum of their exquisite paintings and delicate doodads.

Place Vendôme where Napoleon laid siege to the heart of Eugénie de Montijo (no. 2), and Chopin died (no. 12), abandoned by George Sand.

Musée de Cluny 6, Place Paul-Painlevé, where, in the famous tapestries, a Lady pines for a Unicorn.

And at 11, blvd. de la Madeleine, Alphonsine Plessis, "La Dame aux Camélias," passed from life into legend. You can see her grave in the Montmartre cemetery.

Musées déserts

Get to know each other better in these quiet, little-frequented museums:

Musée Guimet Place d'Iéna. Far East collection of the Louvre. (Near the busier Palais d'Art Moderne.)

Musée Jacquemart-André 158, blvd. Haussmann. Italian art.

Musée Nissim de Camondo 63, rue de Monceau. An elegant 18th Century town house.

To feel really alone together, visit the Catacombes. Enter at 2, Place Denfert-Rochereau. (2 p.m., Saturdays only.) Bring a flashlight.

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Bistros charmants

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Food in Greece

(Continued from page 246)

pastries oozing with syrup and then rushing back to their offices.

Nevertheless I append three recipes for Greek desserts.

Yaourtópita
(yoghurt cake)
Serves eight

⅔ cup butter
1½ cups sugar
3 eggs
2½ cups flour
3 tablespoons baking powder
½ teaspoon soda
1 cup yoghurt
1 teaspoon vanilla extract
A pinch of salt

Cream the butter with the sugar. Stir the eggs in one by one. Then add vanilla extract. Sift the flour together with the baking powder, soda, and salt, and add it alternately with the yoghurt to the butter-and-egg mixture. Mix it together well. Pour batter into a well-buttered round or square mould about 2½ inches deep. Bake it for about 1½ to 1¾ hours in a medium oven.

For the syrup:
1½ cups sugar
1½ cups water
1½ tablespoons orange-flower water

Boil the sugar and water together for 10 minutes and add the orange-flower water. Pour the slightly cooled syrup over the cake while it is warm.

Samali
(semolina-and-almond cake)
Serves eight

1¼ cups fine semolina
1½ cups tepid milk
1 teaspoon phosphate of ammonia
1¼ cups butter
½ cup sugar
¾ cup ground almonds
A dozen almonds split in 2

Put the semolina and milk into a bowl. Add 1 or 2 spoonfuls of milk to the phosphate of ammonia, then add to the semolina and milk, and mix well.

Cream the butter with the sugar; and add to it the semolina-and-milk mixture and the ground almonds.

Butter a pie plate or a layer-cake tin and pour in the mixture. Decorate the top with the split almonds and bake in a 375° oven about 45 minutes until the top is nicely browned and the samali set.

Let it cool, then cut into sections. Serve with this syrup:

2 cups sugar
1 cup water
Juice of one lemon
1 tablespoon grated lemon peel
A little vanilla extract

Make the syrup by boiling all the ingredients together for 10 minutes. When it has cooled a little, pour it over the cake.

Galatoboúreko
(semolina pie)
Serves eight

½ pound strudel dough or *filo*
4 cups milk
¾ cup sugar
¾ cup fine semolina
½ cup butter
6 eggs
1 teaspoon vanilla extract
Sliver lemon peel
Pinch of salt

Put sugar, semolina, half the butter, vanilla extract, and salt into the milk, add a sliver of lemon peel, and bring to a boil. Cook it, stirring constantly, until the mixture thickens and there are no lumps. Continue cooking for a few minutes, then take off the fire. Cool, stirring to prevent a skin's forming. Beat the eggs well and add them to the semolina mixture when it is cool.

Line a buttered baking dish (about 2½ inches deep) with half the strudel dough, brushing each sheet with melted butter before adding the next one. The dough should come well up on the sides of the pan. Pour in the semolina filling, and smooth it out evenly. Then cover with the remaining sheets of dough, again brushing each one with melted butter. Tuck the edges of the sheets in all around so that the cream can not ooze out. Mark the top off into squares with a sharp knife or a razor blade and bake in a medium oven for about ¾ hour until nicely browned.

While the pie is still hot, spoon over it, hot, the lemon syrup suggested for the samali. When the pie is quite cold, cut it into squares on the marked lines.


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VOGUE'S NOTEBOOK

Everything coming up daisies at the Wetherill-Niven wedding in Southampton



1



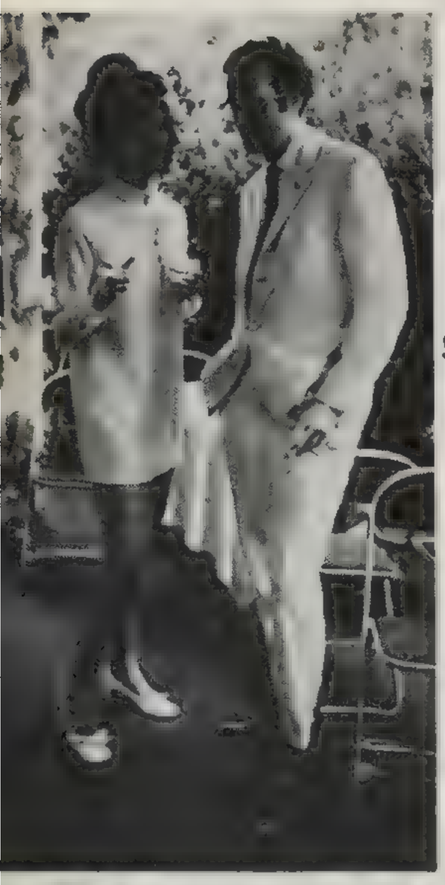
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Pretty ring-time in Southampton on Long Island is high summer. This summer's high: the daisy-yellow and white wedding of Miss Fernanda Wanamaker Wetherill, daughter of Mrs. Donald Stewart Leas, junior, and of Mr. Francis Dring Wetherill, to Mr. James Graham Niven at The First Presbyterian Church. All sunshine and light: the bride's daisy-crusted dress; the two small blond daughters of Mr. and Mrs. David Niven, enchanted attendants at the wedding of their brother; the yellow-and-white striped tent like a giant parasol over the reception at the Leas house, Westerly; the splurge of daisies and yellow roses decorating everything; and, moving cool and prim as tomorrow's Gibson Girls in their high-necked, lacy, blue dresses, the most altogether pretty field of bridesmaids in a month of sun-days.

1. Mr. and Mrs. James Graham Niven. 2. Mrs. David Niven with Fiona Niven. 3. Mr. David Niven, Miss Scarlett Leas, and Mrs. Joseph Atkinson. 4. Miss Christine Drew and Mr. Dimitri S. Villard. 5. Mrs. Donald S. Leas, junior; Mr. William T. Vogt. 6. Mr. and Mrs. Sheldon E. Prentice. 7. Miss Naneen Shaw, Mrs. Bruce Addison, and Mr. Stanley G. Mortimer. 8. Miss Diane Williams and Miss Virginia North. 9. The reception in the yellow-and-white striped tent. 10. Mrs. David F. Bartlett, Mrs. Marian S. Ford, and Mrs. Michael M. Thomas. 11. Mrs. Francis Dring Wetherill, junior, and Mr. Henry T. Blodget. 12. Mrs. Shephard Norris and Señor Antonio Muñoz.



4



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11



12

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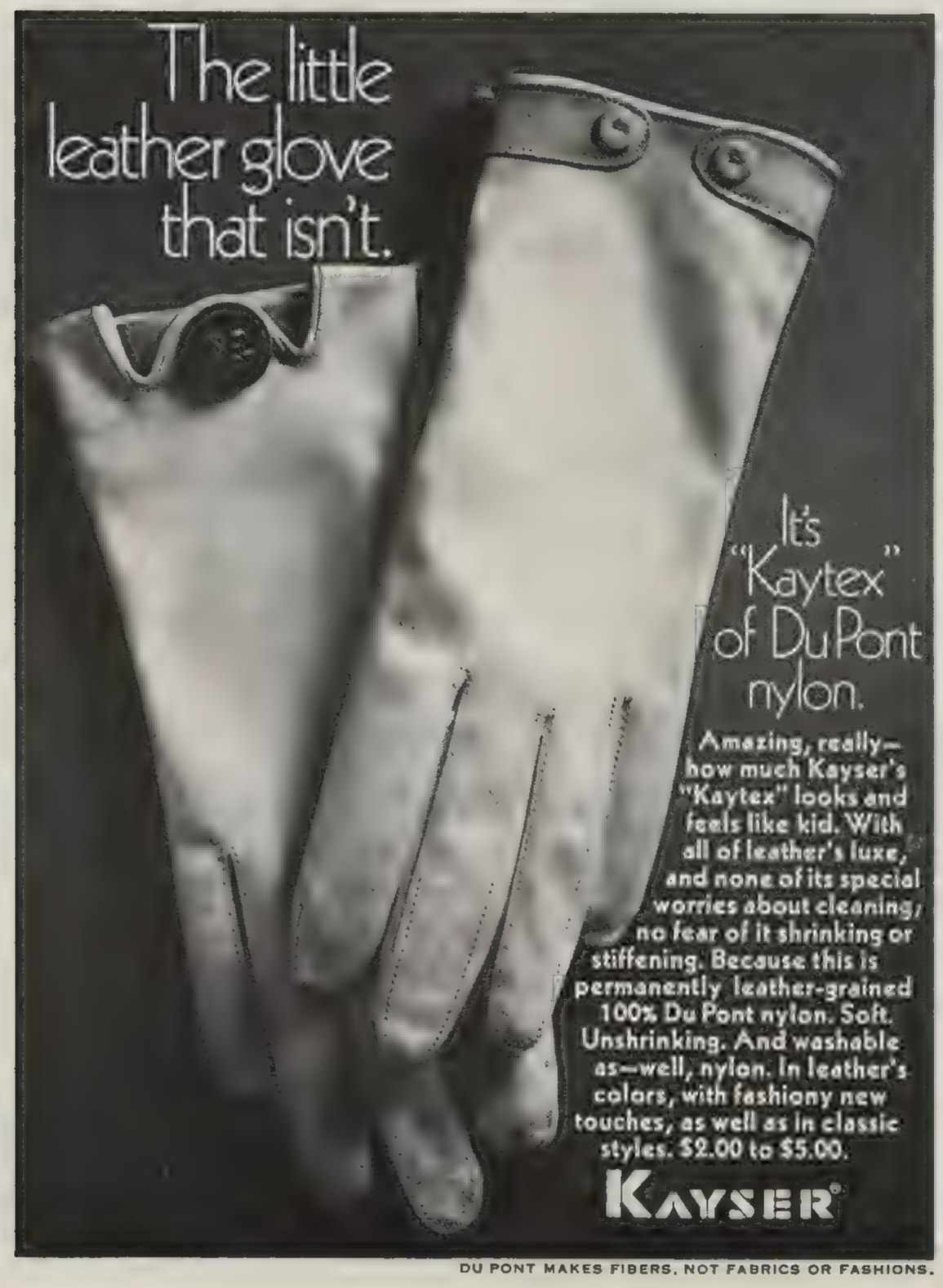
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VOGUE'S

A flourish of flowers at the Cazalet-Hornby wedding in England



1

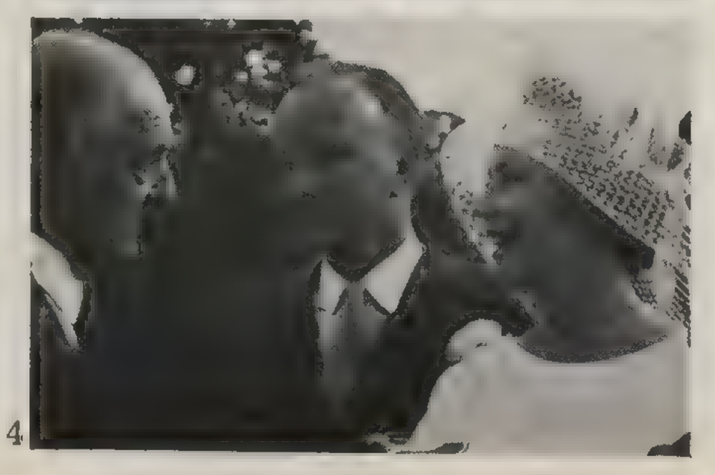


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"The flowers, what flowers—masses and masses of flowers," a guest summed up the wedding of Miss Sheran Cazalet and Mr. Simon Hornby on a perfect English summer day with the roses in full riot. Red flowers and white flooded St. Giles's Church, pink roses and yellow swamped the luncheon tables for five hundred guests at Fairlawne, the William and Mary house of the bride's father, Mr. Peter Cazalet.

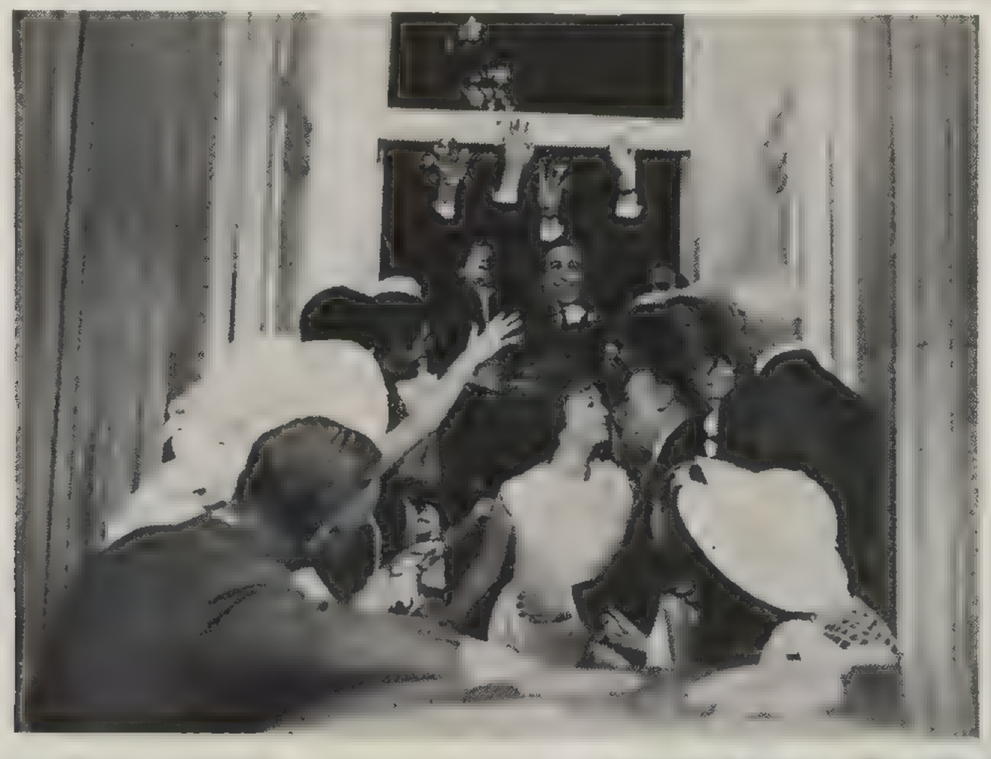


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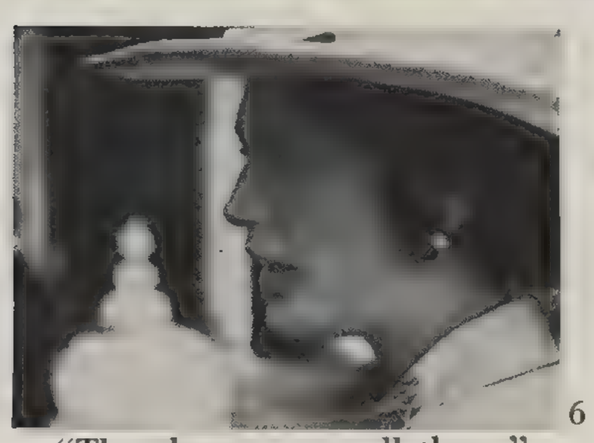


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NOTEBOOK



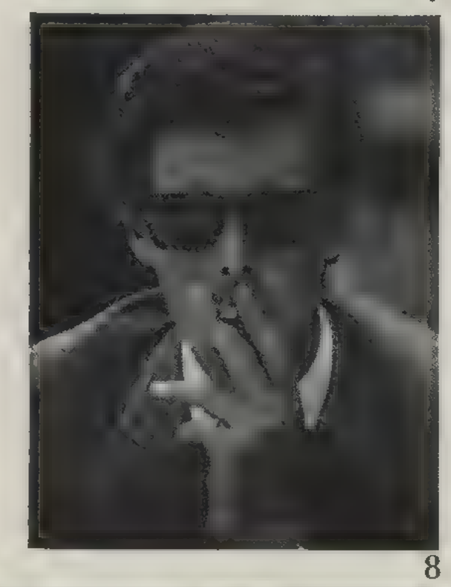
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"The chums were all there," said another guest. The chums: an extraordinary shake-together of the royal, the theatre, the sporting—a group partly described in a call the next day from the actor Richard Burton to the Earl of Lichfield to this effect: Might we have some of your pictures? Yul Brynner loaded a camera for Elizabeth [Taylor], but her photograph of the Queen Mother did not come out and I hate to ask Princess Margaret for hers.

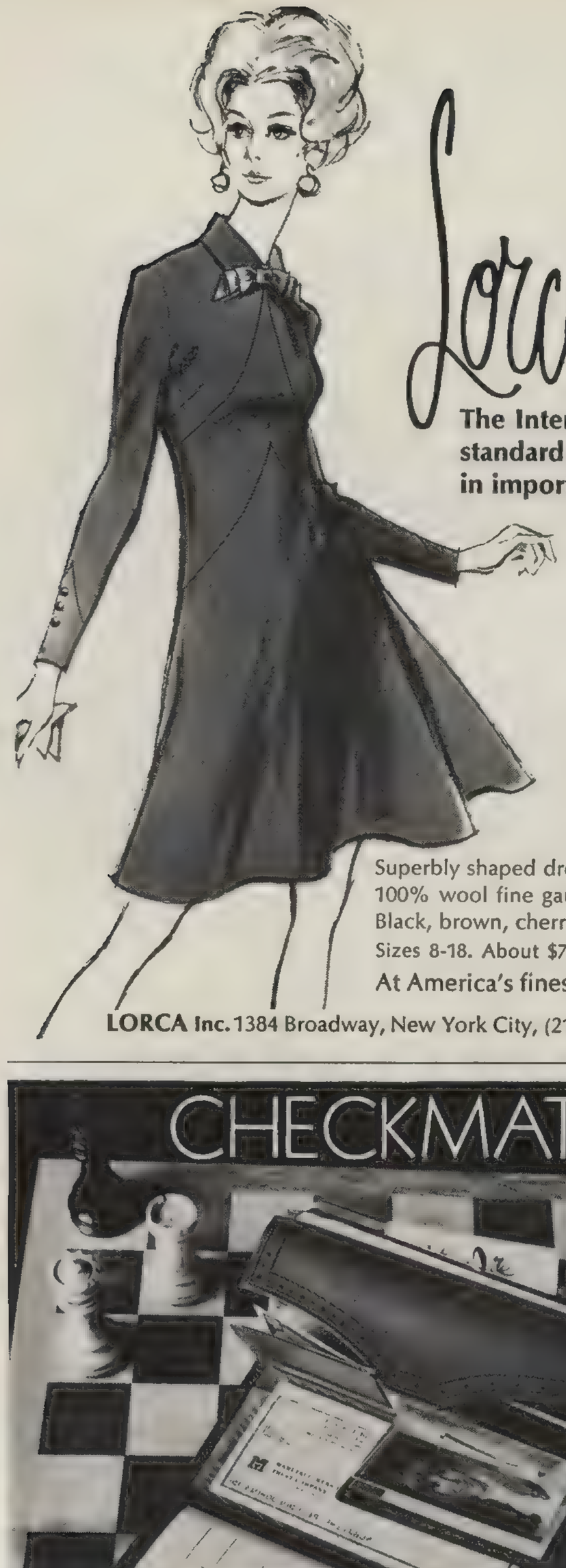
1. The bride and bridegroom being photographed by Elizabeth Taylor. 2. H.R.H. The Princess Margaret, Countess of Snowdon, and the Reverend Simon Phipps, Suffragan Bishop of Horsham. 3. Mr. John Betjeman and H.M. Queen Elizabeth The Queen Mother. 4. The Honourable Reginald Winn and Mr. and Mrs. Peter Cazalet. 5. Mrs. Simon Hornby being kissed by her uncle, Mr. David Keir, as she and Mr. Hornby leave reception. 6. The Honourable Mrs. Wallace. 7. Mrs. Charles Hornby. 8. Mr. Charles Hornby. 9. The Honourable Mrs. James Ogilvy. 10. Lady Caroline Melgund.



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VOGUE'S

A young wedding ringing with history in Rome



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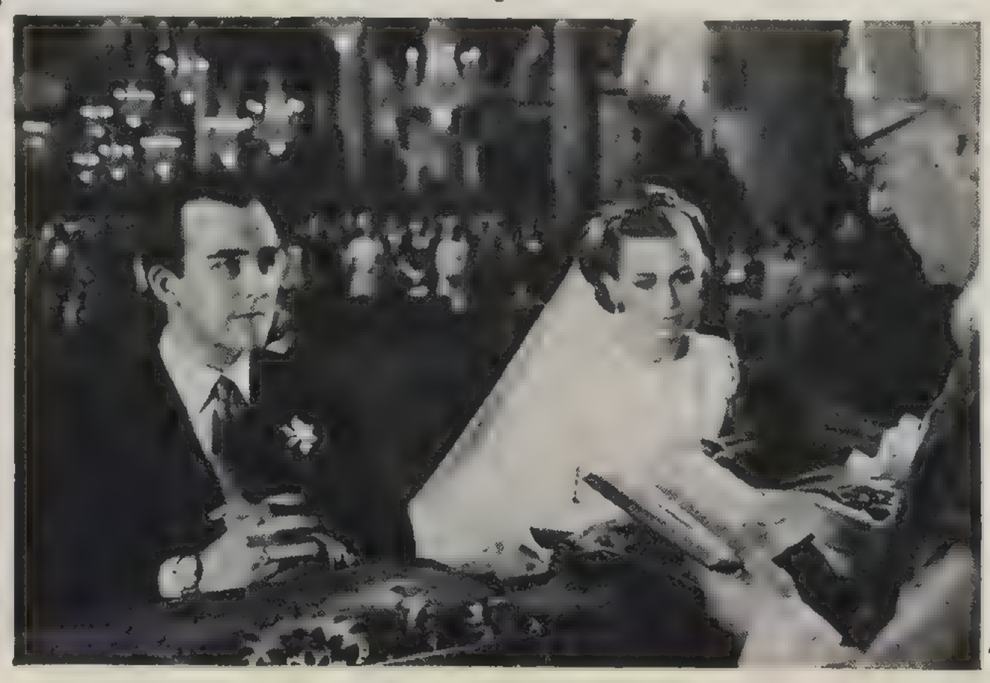
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For a palace that deserves great weddings, this was a wedding that deserved a great palace: In Rome, when Donna Maria Camilla Pallavicini was married to Don Armando Diaz della Vittoria, historical names dropped like petals. The groom is the grandson of the Italian hero of World War I, Marshal Armando Diaz, who was made the first Duca della Vittoria. The bride, the last of an ancient and noble family.

After a ceremony in the largely thirteenth-century Church of Santa Maria in Aracoeli, three hundred guests proceeded to a wedding luncheon at pink silken tables under pink silken parasols in the garden of the glorious Palazzo Pallavicini. Here, after a six-month trip around the world, the couple will live—in the glow of the Guido Reni frescoes, the Botticelli and Rubens paintings, and all the assembled magnificences of this superb seventeenth-century palace.



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NOTEBOOK



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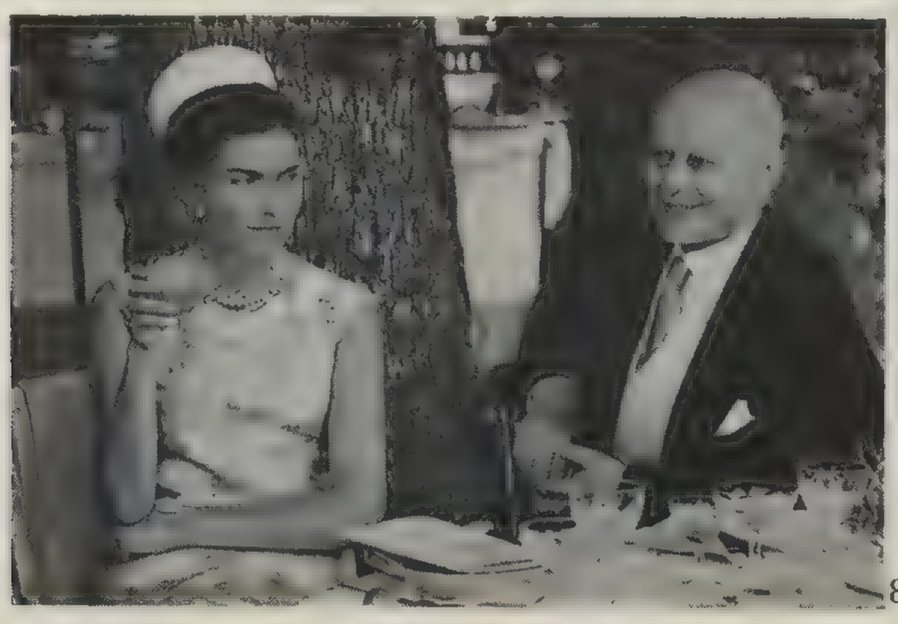


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1. The wedding ceremony in Santa Maria in Aracoeli. 2. Marchesa Anna Casati Stampa and Principe Guido Odescalchi. 3. Marchesa Francesca Antinori, Signor Camillo Pediconi. 4. The bride and groom during ceremony. 5. Donna Marina Lante Della Rovere, Donna Verde Visconti di Modrone. 6. Contessa Leslie di Carpegna, Principessa Elettra Giovannelli. 7. Donna Mirta Riario Sforza. 8. Principessa Colonna, Conte di Roascio.



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VOGUE'S

A gathering of neighbours at the Central Park Zoo in New York



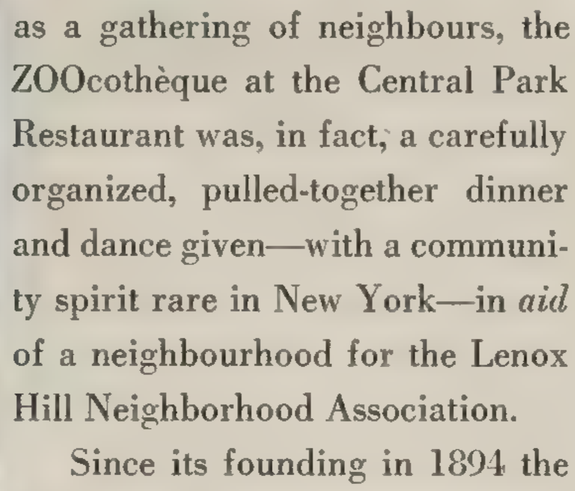
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As relaxed, pliant, and friendly as a gathering of neighbours, the ZOOcothèque at the Central Park Restaurant was, in fact, a carefully organized, pulled-together dinner and dance given—with a community spirit rare in New York—in *aid* of a neighbourhood for the Lenox Hill Neighborhood Association.

Since its founding in 1894 the Association has, among other matters, helped people who live there, organized low-cost housing projects, school programs, and a summer camp. From the moment guests entered the red-and-white striped tented ZOOcothèque and

NOTEBOOK



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heard Herbie Rose's orchestra spicing up "Talk to the Animals" they were in a fantasy animal kingdom. The table numbers were printed on smiling plastic elephants moored, somewhat surrealistically, from red balloons, while pink plastic monkeys on poles anchored more balloons. "It was," said a guest, "a captivating party."

1. Mrs. Charles C. Hickox; Mr. Frederick M. Alger, III; Mrs. C. Carter Walker, Jr. 2. Mr. and Mrs. Philip Isles, Jr. 3. Mr. and Mrs. James L. Wagnon. 4. Mrs. Robert C. Harrison; Mr. George H. Waterman, III. 5. Buffet supper at the cafeteria. 6. Mrs. Edmund C. Lynch; Mr. and Mrs. George F. Baker, Jr.; Mrs. Valerie Williams; Mr. Terry Kendall. 7. Mr. John Pierrepont, President of Lenox Hill Neighborhood Association; Mrs. Dan Platt Caulkins. 8. Miss Suzanne S. Snowden, Mr. Macy Jones. 9. Dr. Thomas F. Bigham, Mrs. John Pierrepont. 10. Mr. Louis S. Auchincloss; Mrs. John R. Drexel, III. 11. Mr. William D. Haggard, III; Miss Hollister D. Houghton.



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She Looks to the Leaders

Halvor McGrath creates for Ivey Wade

Austin

Photographed at the State Capital

VOGUE'S

An Indian hot-spiced party at the Von Bülows in London



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When Mr. and Mrs. Claus von Bülow gave a ball in their flat on Belgrave Square, they had it decorated in an eighteenth-century Indian manner with trellissed balconies (from which guests greeted other guests arriving), murals of drawings from the Kama Sutra, and dancing girls posed like living statues in anything-but-antique bikinis.

The weather, catching the Indian mood, soared to a record high temperature for London, turning a flashing, torrid party—well—torrid. Iced coffee and lemonade poured faster than champagne, the water of the evening. The music sizzled, and the guests, deciding that if they were going to lose their cool they might as well *lose* it, danced up a joyful scene that at times seemed more African tribal than Indian. Why



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NOTEBOOK



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not? There were iced caviar, iced salmon, iced raspberries, and iced strawberries for breakfast. Refreshing.

1. A general view of the drawing room. 2. Mr. and Mrs. Claus von Bülow. 3. Baron Erwein Gecman-Waldek and the Marchioness of Dufferin and Ava. 4. The Marchioness of Blandford. 5. Mr. Ivan Ivanovic and the Lady Antonia Fraser. 6. A view of the house from Belgrave Square. 7. Mrs. Mimi Dill. 8. The Marchioness of Londonderry and Mr. Mark Brocklehurst. 9. Duc and Duchesse de Crussol d'Uzès. 10. Mrs. Alexander McEwen. 11. Mr. Charles Sweeney and Viscountess Ednam.



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She Looks to the Leaders



Halvor McGrath creates for Frances Bounds

El Paso

Photographed at McKelligon Canyon



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VOGUE'S

A Spanish splash in Tennessee: the Swan Ball in Nashville



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Parties have pounce in Nashville, Tennessee, where people seem to have an all-out, all-in-it feeling about benefits. Everyone enjoys. For instance: The Swan Ball, for six years the prime money-raising trick for Cheekwood, a spreading Georgian house that headquarters the Tennessee Botanical Gardens and Fine Arts Center.

This year, to give an extra rev to this powered party, the ball at Cheekwood went Spanish. More bulls than swans, but who minded, when among the entertainments were a group of fashions from Spain, young ushers done up in suits of lights, and a dash of Spanish dancing; magenta and Seville-orange bougainvillaea and decorations; wrought-iron lanterns and



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candelabra. All Spanish clicks for a party that hasn't lost a beat in years.



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1. The ball at Cheekwood with a larger-than-life black Spanish bull. 2. Mrs. Guilford Dudley, junior; Mrs. Jack Bass, junior. 3. Miss Edith Caldwell, Mr. John White, Miss Sheppard Patterson. 4. Mr. and Mrs. Lawrence Maguire with Mr. and Mrs. Martin Brown. 5. Mrs. Lucas Simons and Mrs. Webb Fletcher wearing Spanish fashions. 6. Spanish flamenco dancers. 7. Miss Emmie Caldwell, Mr. Franklin Jarman. 8. Mr. Guilford Dudley, junior; Mrs. Walter M. Morgan, junior. 9. Miss Sally Johnson, Mr. Ferro Ettehadieh. 10. Mr. and Mrs. J. Bransford Wallace and Mr. and Mrs. Martin Ackerman.



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VOGUE'S SPOTLIGHT

Theatre

BY ALAN BRIEN

In London, Osborne plays, "out-of-tune"

I was reading the introduction to a book of modern poetry, when some words by A. Alvarez suddenly set off an alarm in my mind:

"His trouble was that he was too skillful: he found the art of verse and the art of success too easy. So he was able to channel his deep neurotic disturbances into light verse—much of it, admittedly, very fine—while his contemporary knowingness, his skill with references, with slang, with the time's immediate worries went into the production of a kind of social, occasional verse, mostly traditional in form, but highly up-to-date in idiom."

The poet about whom Alvarez was writing was Auden in the thirties, but the description seems to me to fit all too exactly, substituting "drama" for "verse," the Osborne of the sixties.

John Osborne's two latest works, *The Hotel in Amsterdam* and *Time Present*, are interim offerings, vamping till ready. He is playing scales on an out-of-tune piano, more concerned to flex his tendons for his own satisfaction than to create a melody, however harsh and dissonant, that will move an audience. All Osborne's plays are about the theatre, all his men and women merely players. An ex-actor, Osborne sees life as a succession of first nights, where Martin Luther and Archie Rice, Jimmy Porter and Bill Maitland are equally wracked by the fear of starring in a flop, of being savaged by the critics and deserted by their audiences. Am I a kind of genius, unique and irreplaceable, who has a right to break the rules, his heroes ask. Or am I a hack and a puppet who is deluding himself into asking for special treatment?

Out of this doubt and indecision, mainly by his superb manipulation of the vernacular monologue, Osborne has hammered thirteen plays in fifteen years that have made him the most famous playwright under forty in the English-speaking world. These two new offerings still speak, more unmistakably than those of any rival, with an individual voice—sour, eloquent, savage, and insulting. But to welcome them as mature, powerful indictments of the evil establishments of our age, as influential British critics have done, is to encourage the author to camp in a cul-de-sac.

Time Present is a thin, repetitive, vinegary aftertaste of bile bottled by a pair of ill-assorted apartment mates—a neurotic, shrewish, failed actress and a maternal, masochistic, successful woman-politician. Mostly the words are snapped out in a lap-dog whine by the actress, played by Osborne's wife, Jill Bennett. The intention seems to be to force us to listen with ears tuned to high-fidelity acuteness, separating the theatrically false from the honestly true notes. But the two opposing views of life are equally hollow. The confrontation is sentimental, in that the emotions are inflated out of all relevance to their causes.

The relationship between the women is quasi-Lesbian. In *The Hotel in Amsterdam*, Osborne's growing distaste for boring old heterosexuality is signified by three show-biz husbands, sneaking off for a truant outing with their wives to escape the dinosaur film producer who employs them, who are all announced as to some degree "queer." It is a more ambitious, elaborate work, but once again the writing grows diluted, petulant, and curiously snobbish. Lenny Bruce would have been dirtier, funnier, and more dramatic in half an hour's improvised free association than Paul Scofield, hardly less outrageously falsetto than in his famous faggot impersonation in *Staircase*, manages to be throughout an entire evening.



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VOGUE'S SPOTLIGHT
Books

BY JEAN STAFFORD

Morning Noon and Night,
"fingernail on a blackboard"

For the sixth time, James Gould Cozzens has been tapped by the Book-of-the-Month Club. *Morning Noon and Night* (Harcourt, Brace & World), his new novel, is his tenth book; with this batting average, he becomes, so to speak, the Willie Mays of fictioneers. Listen to the way the flap copy starts: "*Morning Noon and Night* has for narrator Henry Worthington, founder of a successful management consultant firm. Come to be sixty-odd, and moved to wonder what if any meaning his life may have, he undertakes a review of it." This Worthington, who is alternately "I" and "our Hank," thought at one time of becoming a writer but realized that he didn't have what it took; yet he read widely, and every few pages there is an entry or a paraphrase of an entry from *Bartlett's Familiar Quotations*, Mother Goose, or the Book of Psalms. We get the "moving finger writes," "practice to deceive," "like him with friends possessed," and we end up with the fact that most men lead lives of quiet desperation.

Our Hank tells us the story of his life as he sits in the house in which he was born in a small New England college town. He came from a long line of academicians and he speaks at length on the subject of higher education. He himself went to a proper boarding school and to Harvard, and prepared to continue the family tradition of teaching, but he was sidetracked and became, instead, an analyst of businesses, clearing up messes, enlightening the inept, leading prosperous firms to even more glorious mother lodes. So we are told about business.

Besides being teachers (it is no surprise that some of his ancestors were eccentrics) his forebears were rich. So we learn about the pleasures and perils of inherited wealth. All the men in the family had a war; ergo, disquisitions on the Civil War, W. W. I, and W. W. II in which our Hank (you can't imagine how stridently this begins to sound like a fingernail on a blackboard) served as a major in a sensitive rôle with the Air Force, mostly in Washington so that he could continue his business-doctoring at the same time. He married the daughter of a clergyman from his hometown and, after bearing him a daughter, she cheated on him, as clergymen's daughters are wont to do being generically nymphomaniacal. They were divorced. He remarried: the daughter of the bursar of the college in his hometown, and she killed herself with a gun. Let's see, what else. Well, one summer he and a college classmate worked their way to Europe on a cattle boat; his first experience of sex was with a woman his mother's age and his second with a waitress in a summer hotel.

The prose is clogged with words such as "inappetency," "inutile," "innominate," "furibund," and with clodhopping sentences: "Monetarily much benefited, the heeder, feeling a sort of universal good will prosperity always engenders, is apt even to forgive the adviser for being right, to have nothing in the world against him."

At the end, in an epilogue, Mr. Worthington writes: "Thus, I apologize for my apology's method . . . as well as for the incompleteness of its content. . . ." And well he might apologize. I am reminded of the diary Mark Twain said he kept when he was a boy; at first the entries were full and detailed but very shortly they dwindled away and each day's experience was recorded thus: "Got up. Washed. Went to bed."


PAT SANDLER



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VOGUE'S SPOTLIGHT

Money

BY HENRY C. WALLICH

Inflation, "made by men, paid for by women"

Inflation, as we have been told many times, is the cruelest tax. What ways are there of evading or, to remain within the law, avoiding this tax? The stock market obviously comes to mind. Some twenty-four million investors seem to have thought of it. Could twenty-four million Americans be wrong? Over long periods, and in big inflations, the stock market probably is a good hedge. But there are catches.

The United States went through a pretty severe inflation from the end of World War II to 1948. The stock market did very little during that time. It only caught up with inflation some years later. Most European countries experienced inflation during the first half of the 1960's. Yet the stock markets in such countries as Germany and Switzerland dropped by close to one half. What happened was that wages rose drastically. That pushed up prices. But it also squeezed profits. With profits and dividends stagnant or shrinking, stocks were a poor inflation hedge.

Going into debt is another way of getting protection from inflation at the expense of running some other risk. Buying a home gives one something of lasting value that will probably appreciate with the price level, perhaps more. The value of the debt one owes meanwhile depreciates with the shrinking value of the dollar.

But again there are catches. Mortgage lenders may be slow to see the light, but they are not altogether blind. Observing inflation, they try to compensate for the damage to their capital by charging higher interest rates. Part of the sky-high rates borrowers must now pay on mortgages is in fact the lender's insurance premium against inflation. Going into debt to beat inflation is not cheap.

American consumers have been rather passive in accepting inflation. They have shown this by their evident willingness to continue saving. In surveys, a majority has replied that a time of inflation is a bad time to buy. Meanwhile, shoppers have accepted rising prices as if they regarded inflation, along with death and taxes, as one of the great certainties of existence.

Americans as producers are a different breed of animal. Union leaders have been aggressive in protecting their rank and file through bigger contracts. Businessmen have protected their profits by pushing up prices. It seems that inflation is largely made by men and paid for by women.

There is no sure way of beating inflation. Inflation, it has been said, is like a country where nobody speaks the truth. Everything becomes more uncertain, more risky. We all would be better off if the root causes of inflation were removed.

Inflation is by no means always caused by Washington. Sometimes it is caused by excessive business borrowing and spending. Sometimes it comes from unreasonable wage demands.

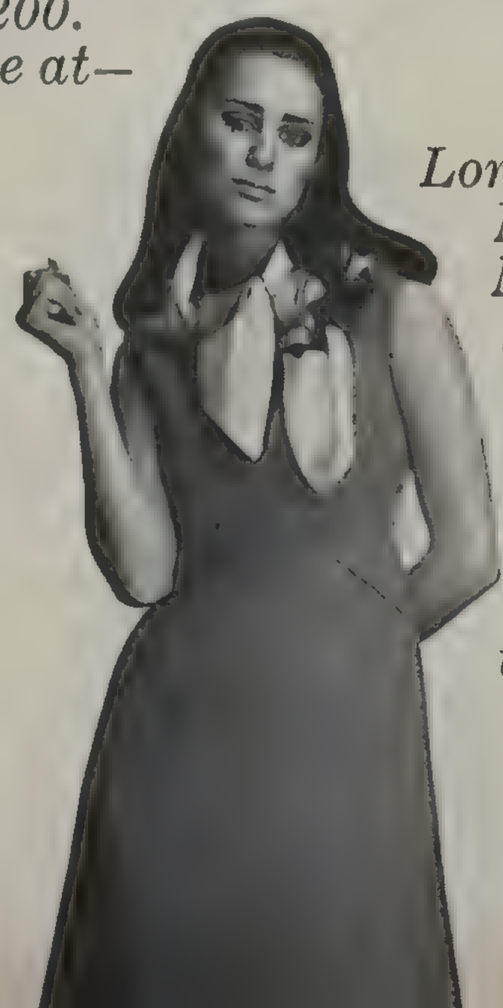
But Washington has the means of stopping any inflation, whether it is due to government, business, or labour. So one way of protecting oneself against inflation is a letter to Washington, in longhand, of course, on cheap ruled paper—the true voice of the grass roots. Enough letters of this sort will bring action to end the nonsense of ever-rising prices. The best way of hedging against inflation is to stop it.

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VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

The Print Revival

Since the invention of engraving in the fifteenth century, multiple prints have brought original art into the homes of masses who could never afford unique objects. Today print collecting is experiencing a large-scale revival. There are two causes of this upsurge of interest in graphic art: the expansion of the art public and the renaissance in print making brought about by the activity of such major American artists as Newman, Albers, Motherwell, Reinhardt, Johns, Rauschenberg in the field.

The history of American print making has not been especially rich until the current period, although Sloan, Feininger, Hopper, Bellows, Marsh, and Stuart Davis made fine prints. Not until the British printmaker Stanley William Hayter moved his Atelier 17 from Paris to New York during World War II did Americans have facilities equal to what was available in Europe. Although Hayter's disciples spread the fine craft of the intaglio print to many university centres, the type of work produced in academic surroundings was, not surprisingly, academic. In order for print making to become an important art in America, major artists capable of producing images of quality rather than merely practising the craft for its own sake had to work as printmakers.

That this has recently come about is largely due to the efforts of two strong-willed and daring individuals, Tatyana Grosman and Kenneth Tyler. Both Mrs. Grosman's Universal Limited Art Editions on Long Island and Tyler's Gemini G.E.L. in Los Angeles are dedicated to allowing the artist the maximum degree of freedom of expression rather than working exclusively within any academic notion of the limits of the medium. These two energetic workers have persuaded outstanding painters and sculptors with little or no previous print-making experience to work mainly in lithography but in other graphic areas as well. The work produced in their shops bears their personal marks, as well as those of the artists who work with them, because of the unique environment each has been capable of creating. Mrs. Grosman, a charming, vivacious, small woman, runs an intimate family shop where artists and printers lunch together in the friendly kitchen. In her shop, where Bontecou, Frankenthaler, Francis, Newman, and Rauschenberg, among others, have produced outstanding lithographs and Johns has recently made etchings that rank with the master works of the medium, informality and intimacy reign.

At Gemini G.E.L., firebrand Kenneth Tyler lends his spark and energy to the proceedings, encouraging artists to make demands on the medium that will lead to the invention of new techniques. So far this has resulted in the invention of a new press being used to print a work by Jasper Johns that will be the largest work on paper in the history of hand-printed lithography; a new system of registration to permit the overprinting in metallic inks of Frank Stella's lithographs; and a new instrument for working with lithographic ink so that it resembles a ball-point pen, designed for Claes Oldenburg who likes to sketch on the scene.

For those who believe that a living art must change and expand its boundaries in order to stay alive, these achievements have meant a new birth for a venerable art form. To the collectors and young people now able to buy original work by major artists for the first time, the print revival is especially welcome.

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VOGUE'S SPOTLIGHT

Movies

BY ANN BIRSTEIN

The Heart Is a Lonely Hunter, "too neat"

I've never been a particular fan of Carson McCullers and always have regarded her novels, including *The Heart Is a Lonely Hunter*, with rather mixed pleasure. But what her book did have overwhelmingly was a sense of the deadening isolation of a small Southern town, of individual loneliness so acute it could be freakish, of the grotesque shapes of despair. This quality is singularly lacking in the movie, which for all that it tells the same curious story of a mute who becomes a kind of guru to a group of troubled souls and for all that it's filmed in Selma, Alabama, manages to escape the real smells of hardship and despair.

Much of the material has been updated, and, except for Alan Arkin as the mute, much has been lost. Certainly, nobody's weird any longer. People are cleaned up and shiny and somehow normalized. The raw-edged young heroine, Mick, played by a sympathetic new actress, Sondra Locke, is a little lonely but also very sweet and has a handsome boyfriend besides. Jake Blount, the radical in the original, now wants to better *himself*. Negro men are degraded, physically mutilated; Negro women become servants. But somehow one feels that there is a personal choice involved, that with a little wanting it could have been otherwise. Even with the few tantalizing glimpses of Selma, there's very little sense of the burden of this time and this place.

Still, if one leaves the novel behind, the movie does have a certain sweet sadness of its own. First of all, it's plainly done. People are plain, faces are plain. (Except for Cicely Tyson, who is a bit too much the fiery beauty as the maid.) Nothing too fancy is attempted in the way of camera work and direction, and nothing too fancy is achieved. But often, as in the small parts of Mick's mother (Laurinda Barrett) and Mick's dimpled girl friend (Sherri Vise), a great deal is said by understatement. In an almost unknown cast, there's only one star; fortunately it's Alan Arkin, who brings to the difficult part of the mute a set of extraordinary negative capabilities. If often the script is sentimental, Arkin himself is a model of restraint, exactly what the part requires: a man too neatly barbered, too neatly dressed, too undemanding, silent even in speech (the sign language sequences are beautiful to watch and easily understood), with a face that could be anything—Jewish, Greek, Italian—and an expression that remains unfailingly attentive even when he's clearly unsure what the others want of him. Above all, it's his very *impersonality* that makes his loneliness chilling, and makes those moments when he abandons it moving, as when he runs after a bus calling in sign language to his beloved only friend, who's too absorbed in the mechanics of departure to heed him.

But there's no such bite in the other characters, not in the much too silly friend (Chuck McCann), or in Sondra Locke's young Mick. (It's hard not to remember the ridiculous rawboned airs of Julie Harris in *The Member of the Wedding*.) Miss Locke is an appealing girl, with skin and hair so pale as to be almost albino, and an eager poignant smile. She's a nice child, the kind of child one sympathizes with. But that's all. There are none of those terrible rough edges to her that can make an adolescent so absurd and so heartbreaking at the same time. And, in the end, that's the trouble with *The Heart Is a Lonely Hunter*, too. There's only a sense of goodwill, of ends too neatly tied, of an easy sentimentality where there might have been pain.



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VOGUE'S SPOTLIGHT

THE Underground

BY JOHN GRUEN

A Mysterious "Correspondance" School

There's a free-floating, ephemeral underground movement afoot called "A Mysterious New York Correspondance School." Few people know about it because it is a one-man movement—that one man being Ray Johnson who is a strangely ephemeral fellow. Curiously enough, the movement is making itself known primarily through the mails.

Johnson, a soft-spoken, balding young man, is an artist known mainly for the sensitive collages he exhibits at New York's Richard Feigen Gallery and for a remarkable and mystifying book called *The Paper Snake*. He is fond of mailing cryptic and beautifully executed messages to people he knows and to some he doesn't. These "letters" are usually unsigned but bear his unmistakable imprint. Most of his epistles are offset-printed sheets on which appear odd designs and odder messages: "Cigar Band from the Amy Lowell Collection." "You'll Love Me in December as You Did in May." "Who'll Chop Your Suey When I'm Gone." "Found Under the Bathtub."

Recently, Johnson sent out a strange newsletter addressed to the members of his "Correspondance School." The information contained in it qualified as pure Dada, although the quotes were all based on fact. Example: "Ara Wilson, to be 6 years old June 6th was lost in the woods in the dark for three hours at Haverstraw, N. Y. on May 25th. When found, she was barefoot in wet clothes and had made a pillow of leaves." Or, "Ultra Violet at the Obie Awards 1 P.M. Saturday May 25 was wearing the necklace she forgot to wear to the elegant Frank Lilly dinner May 18. The same evening Robin Richman forgot her handbag containing her keys." Or, "Ray Johnson will get us all to Finch and sit us down for a dull slide lecture and meanwhile he'll be throwing a terrific party for other people somewhere else."

This last piece of information referred to an actual meeting held June 1 at the Finch College Museum of Art. Johnson sent out an invitation to his member-friends to attend "A Mysterious New York Correspondance School Meeting." Although it was a sultry Saturday, many people showed up. Johnson was himself present, discounting the "other party" theory. But there were no slide projections.

Time passed. More time passed. Soon it became evident that Johnson had called a non-meeting. The object was simply to get people together—somewhat in the Quaker tradition. No one addressed the audience. There were no announcements. There was no program.

Rather than being a so-called put-on the meeting turned out to be a most pleasant event. People who did not know each other suddenly found themselves deep in conversation; those who did know each other took the opportunity to get re-acquainted. Through it all, a calm and smiling Ray Johnson wandered from group to group, exchanging pleasantries, or sat with those sitting on chairs, offering more pleasantries.

Ray Johnson's "A Mysterious Correspondance School" is clearly a poetic phenomenon in which the written word is disseminated to give a heightened sense of its magical attributes. It does not so much matter what the message is all about. The facts that the message somehow mystically arrives through the mails and that its meaning is charged with ambivalence are enough to get Johnson's highly evocative point across.



The Valley Set dresses on the opposite page are available at the following fine stores:

ARIZONA
Switzer's, Phoenix

CONNECTICUT
Martha West, New Canaan

DELAWARE
Bonne Louise, Rehoboth Beach

FLORIDA
Sandra Post, Bal Harbour
Henry Harms, Cocoa Beach
Dee Orr, Eau Gallie
Kerns, Ft. Lauderdale
Rosenblums, Jacksonville
The Empire, Lakeland
Lee-Sair, Orlando
Hollands, Panama City
Fran & Peg, Pensacola
B. Stevens, Pompano Beach
Sherman's, St. Petersburg
The Sport Shop, Sarasota
The Vogue, Tallahassee
Bernice Originals, Tampa
Eve Proctor, Winter Park
Jordan Marsh, Miami

GEORGIA
The Vogue, Albany & Americus
Singers Casual Shop, Atlanta
Ronalds, Gainesville, Ga.
Pollacks Apparel Corp., Macon
Turner's, Moultrie
Leopold Adler, Savannah
Neels, Thomasville

HAWAII
Carol & Mary Ltd., Honolulu

ILLINOIS
Paul Anderson's Inc., Bloomington
Lee Rose, Canton
The Smart Shop, Centralia
Chas. A. Stevens, Chicago
Jane's, Chillicothe
Williams Fashions, Decatur
M. F. Malone, De Kalb
Borchers, Freeport
Al Baskin, Joliet
Blakely's, La Salle
Helen Montgomery, Mattoon
Albert's, Mt. Vernon
Emrick Mason, Ottawa
Fashions By June, Peoria Heights
Edith Parish, Rockford
S. A. Barker, Springfield
Esther Kirk, Streator
Denny's, Vandalia
Nella's, Wheaton
Rosewood Apparel, Woodstock
Robertson's, Lake Forest

INDIANA
Pearce's, Terre Haute

IOWA
Wolf's, Des Moines

KENTUCKY
Delmar Shoppe, Ashland
Sam Pushin Co., Bowling Green
Floy's, Campbellsville
Coslein Quality, Coslein
Hudson's, Frankfort
Tootin Angel, Gilbertsville
Gladys-K's, Glasgow
Bohns, Henderson
Arnolds, Hopkinsville
Josefs, Lexington
Barker & Hickman, Madisonville
Mademoiselle, Murray
Town & Country, Owensboro
The Brumleys, Paducah
Peggy Lou, Paintsville
Smart Shop, Pikeville
Leva's Style Shop, Prestonsburg
The Little House, Richmond
The Fair Store, Somerset
Dwight Thomas, St. Mathews
Simmons, Louisville

MARYLAND
Little Shop, Cockeysville
Hendrickson's, Frederick
Martins of Hagerstown, Hagerstown
Ruth Rider, Langley Park
Cross Country Clothes, Pikesville
Laurent's, Towson

MASSACHUSETTS
Town & Tweed, Lynn

MICHIGAN
Himelhoch, Detroit
Hayes St. Claire, St. Claire

MINNESOTA
Adolphson's, Blue Earth

MISSISSIPPI
Mannequin Shoppe, Greenville

MISSOURI
C. Gordon Price, Jefferson
Smith's, Kennett
Sollero 107 Shop, Kirkwood
Einbenders, St. Joseph

NEBRASKA
Mary Lyon, Grant

NEW JERSEY
Paramount Shop, Bayonne
Florence Shop, Bergenfield
House of Donaldson, Cape May
Suburban Showcase, Clark
Lorane Shop, Deal
Claire Angrist, Elizabeth
Boutique, Fair Haven
Cy Phillips, Freehold
Knitwear Shop, Hackensack
Arlene's, Hammonton
Edmars, Linden
Morris Stores, Metuchen
Ann's Gown, Montclair
Epsteins, Morristown
Style Shop, New Brunswick
Muriels Dress, Orange
Wechsler's, Passaic
Gert Lilien, Union
H. P. Clayton, Princeton
Town and Tweed, Rutherford
Wendell, Sommerville
Brooks of Summit, Summit
Schulman's, Teaneck
Jean Fratto, Trenton
Sally K. Empress Room, West End
Greenbriar, Westmont
Fashion Trend, Woodbridge

NEW YORK
Wellesley Casuals, Brooklyn
Slotkins, Buffalo
A. G. Fields, Jackson Heights, L.I.
Evelyn Gibbons, Gloversville
Liskins, New Rochelle
Eunice Shop, Port Washington

NORTH CAROLINA
Will Russell, House of Fashion, Asheville
Ivey's of Charlotte, Charlotte
Robinson's, Concord
Gaineys, Dunn
Norman Black, Durham
Fowler-Simmons, Elizabethtown
The Town Shop, Fayetteville
Davis Sisters, Forest City
The Vogue, Gastonia
The Meyers Co., Greensboro
Collier Ellis, High Point
The Ladies Shop, Kinston
Mary Anna, Jacksonville
Hardy's, La Grange
Wright's, Leaksville
Edna's Dress Shop, Madison
Anne's, Monroe
Lazarus, Morganton
Jackson Bros. Co., Mount Airy
Hills, New Bern
Ruby's, No. Wilkesboro
Mac Josephs, Raleigh
The Tailored Shop, Rockingham
Russells, Roxboro
Wilma's, Sanford
Fran Jeans, Southern Pines
Wilma Eloise Shoppe, Spruce Pines
Nita's, Statesville
Ema's, Wallace
Carters, Washington
Kramer's Ladies Shop, Whiteville
La Mode, Wilmington
The Ideal, Winston-Salem

OHIO
Polsky's, Akron
Halle Bros., Cleveland
Lazarus, Columbus
The Persimmon Tree, Chagrin Falls
Mabley & Carew, Cincinnati
Bess Shreve Shop, Findlay
Clothes Horse, Galion
Irene's, Hamilton
Gablers, Ironton
Boutique Pour Femmes, Mansfield
Captain's Quarters, Rocky River
Captain's Walk, Sandusky
Virginia Lagarde, Shaker Heights
Yankee Dollar, Terrace Park
Lacy & Champlin, Wilmington
The Clothes Tree, Youngstown
Thals, Dayton

OREGON
Meier & Frank, Portland

PENNSYLVANIA
Bretts, Altoona
Benedicts, Bellefonte
Ardis Kepner, Berwick
Fashion Spear, Braddock
Schlesner's, Camp Hill
Sadies, Carlisle
Millers, Charleroi
Brody's, Clearfield
Doneckers, Ephrata
Fashion Spear, Greensburg
Hollywood Shop, Huntington
Brett's, Johnstown
Marion Shop, Kingston
Hager's, Lancaster
Rose Style, Latrobe
The Lyons Shop, Lewisburg & Selinsgrove
Smart Shop, Lock Haven
Fahr's, Meadville
Valley Forge, Norristown
Brody's, Oil City
Ruth Young, Pittsburgh
C. Morris, Scottsdale
Maude's, Scranton
Kalin's, State College
Kaufmans, Uniontown
Lang's, Washington
Village Wardrobe, Fox Chapel

SOUTH CAROLINA
Vogue Shop, Anderson
The Mae Shop, Batesburg
Davidson's, Charleston
Alice Bradley, Chester
Tweed Shop, Clinton
W. D. Coggeshall, Darlington
Lemmon's Fashion, Dillon
Ruth Hammond Shop, Easley
Nettie-Elizabeth Shoppe, Florence
J. B. Wharton Co., Greenwood
The Ladies Shoppe, Lake City
Joan Crosley Shop, Myrtle Beach
Marty Rae, Orangeburg
Belks Dept. Store, Rock Hill
The Aug. W. Smith, Spartanburg
Ru Velle, Sumter
Wilburn's, Union

SOUTH DAKOTA
Baron Inc., Rapid City

TENNESSEE
Picketts, Chattanooga

TEXAS
Irving Alexander, Hereford

VERMONT
Vogue & Vanity, Bennington

VIRGINIA
Scott Shop, Alexandria
The Colonnade Shop, Inc., Charlottesville
F. L. White & Co., Culpeper
Claire's Fashion Shop, Galax
Main's Smart Fashions, Hampton
Jimmie's Dress Shop, Harrisonburg
Raflo's, Leesburg
C. W. Holt, Martinsville
Famous of Portsmouth, Portsmouth
Ardley Inc., Richmond
The Fashion Shop, Suffolk
Aycocks, Warsaw

WEST VIRGINIA
House of Pat, Beckley
Bradley's, Bluefield
Jo Ann Muler's, Charles Town, Jeff. County
Es Cair, Fayetteville
Quality Shop, Charleston
J. M. Hartley & Son, Fairmont
Brown's, Huntington
Mc Cormicks, Logan
Smart Shop, Man
Corrine Shoppe, Welch
Schwachters, Williamson

WISCONSIN
Robinhood Dress Shop, Appleton
Putnam's, Eau Claire
Joseph Lawrence, Racine
Schmidt's, Wausau
De Byle's, Wisconsin Rapids


The Dress Takes Shape. In Dacron®.
Molded, classic shape. Doubleknits now take two approaches to the season's significant looks: the waisted dress and the dress-costume. New silhouettes with all the natural advantages of 100% textured Dacron* polyester. Which simply means knits that hold their shape, their looks, their beauty. The set-in-waistband dress, about $45. The briefly sleeved dress with coat, about $95. Both, slightly higher in the West. Sizes 6-16. In silver gray, blue, pink, jet black. At Altman's & branches, New York; Rich's, Atlanta; Hochschild/Kohn, Baltimore; Dayton's, Minneapolis; Strawbridge & Clothier, Philadelphia; Julius Garfinkel, Washington, D.C.
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IMPORTED ACCESSORIES FOR THE SPECIAL PERSON
WHO DEMANDS ENRICHMENT IN EVERY DETAIL

The Masterpiece Collection



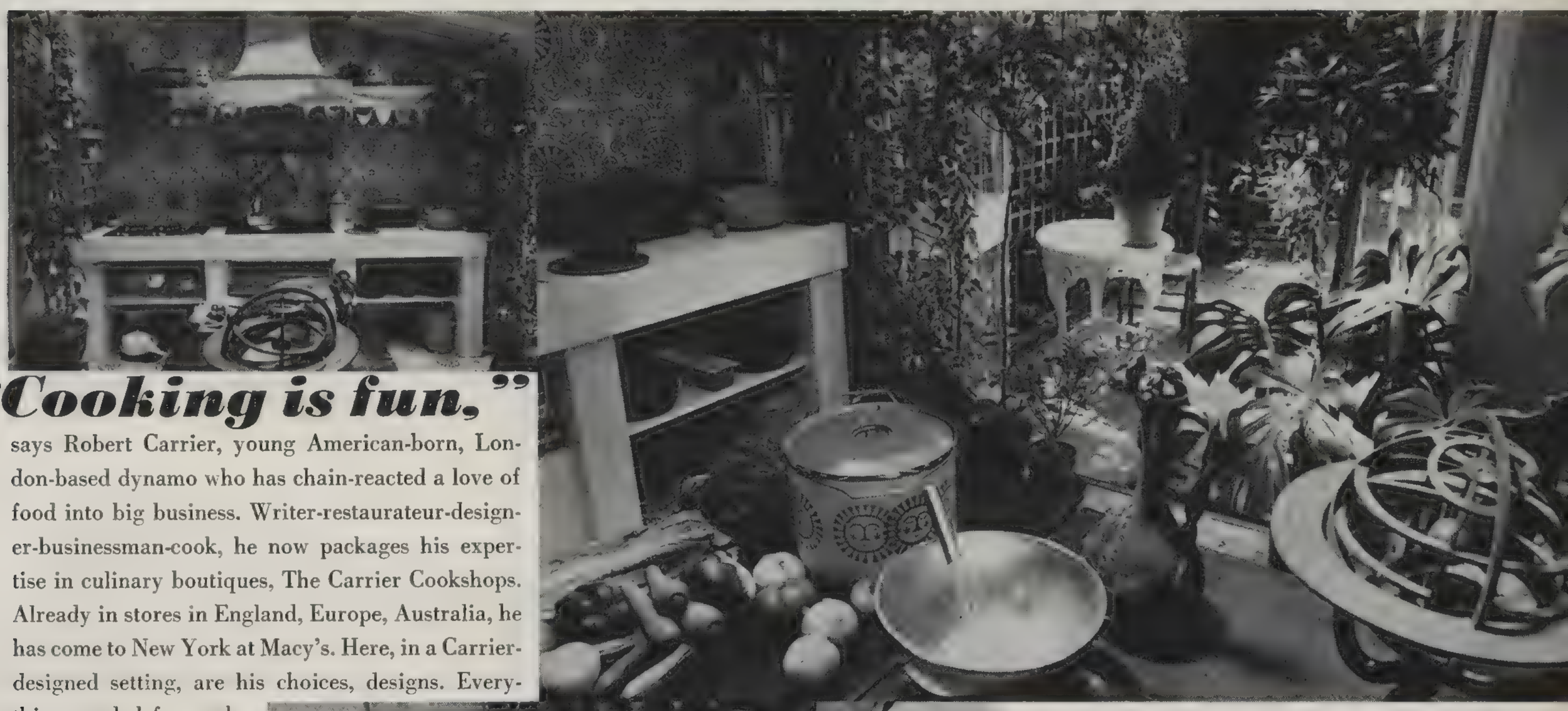
Enjoy the work of the old masters interpreted in vinyls. Your club notes, your social calendar, memo books, indexed telephone books reflect your appreciation for fine art. Gift boxed writing papers for collectors, too. These are the imported accessories for the special person who appreciates the important little luxuries.

A REGENCY PRESENTATION
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VOGUE'S DECORATING FINDS
AND IDEAS FOR

FASHIONS IN LIVING

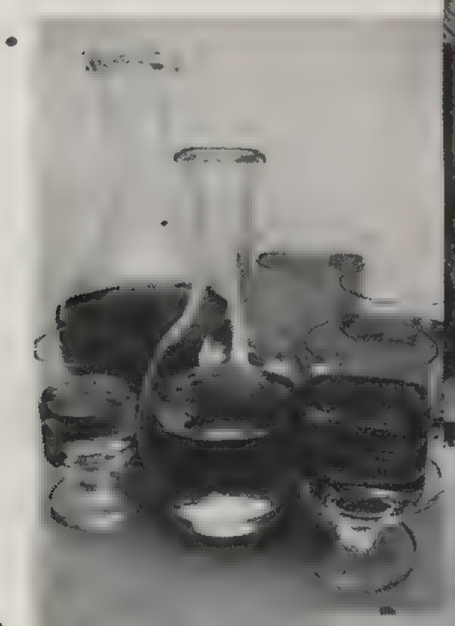


"Cooking is fun,"

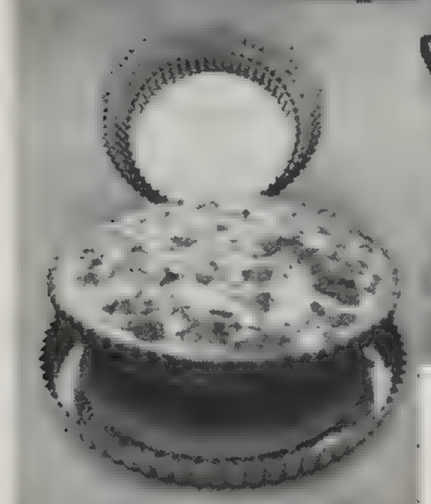
says Robert Carrier, young American-born, London-based dynamo who has chain-reacted a love of food into big business. Writer-restaurateur-designer-businessman-cook, he now packages his expertise in culinary boutiques, The Carrier Cookshops. Already in stores in England, Europe, Australia, he has come to New York at Macy's. Here, in a Carrier-designed setting, are his choices, designs. Everything needed for cooking and serving . . . his cookbooks and his cooking cards, plus an expert staff to advise.

Shown: Four views of Mr. Carrier's London garden-kitchen which he designed for warm weather entertaining. Beyond the main kitchen and formal dining room, it is glass-roofed with grape vines as ceiling. Glass doors open to a treillage garden for cocktails, dinner. Spanish tiled walls and floor, plants, a long 17th-century table, moveable spotlights and candles add beauty to a functional room. Aided by Mustapha, his Moroccan houseman, Carrier barbecues under a great copper hood. Burners flank the pit. The tiled pastry area is flanked by refrigerator and ovens. Clearly visible are the utensils he recommends and uses while his guests watch.

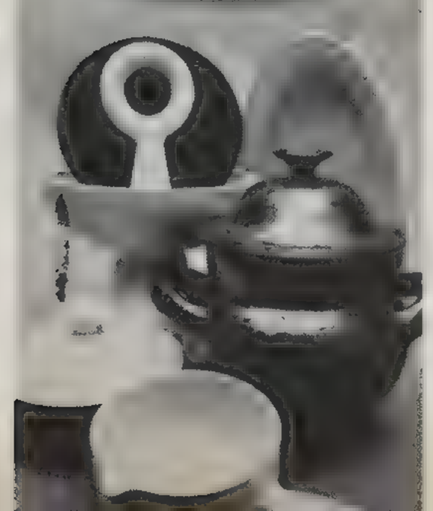
1.

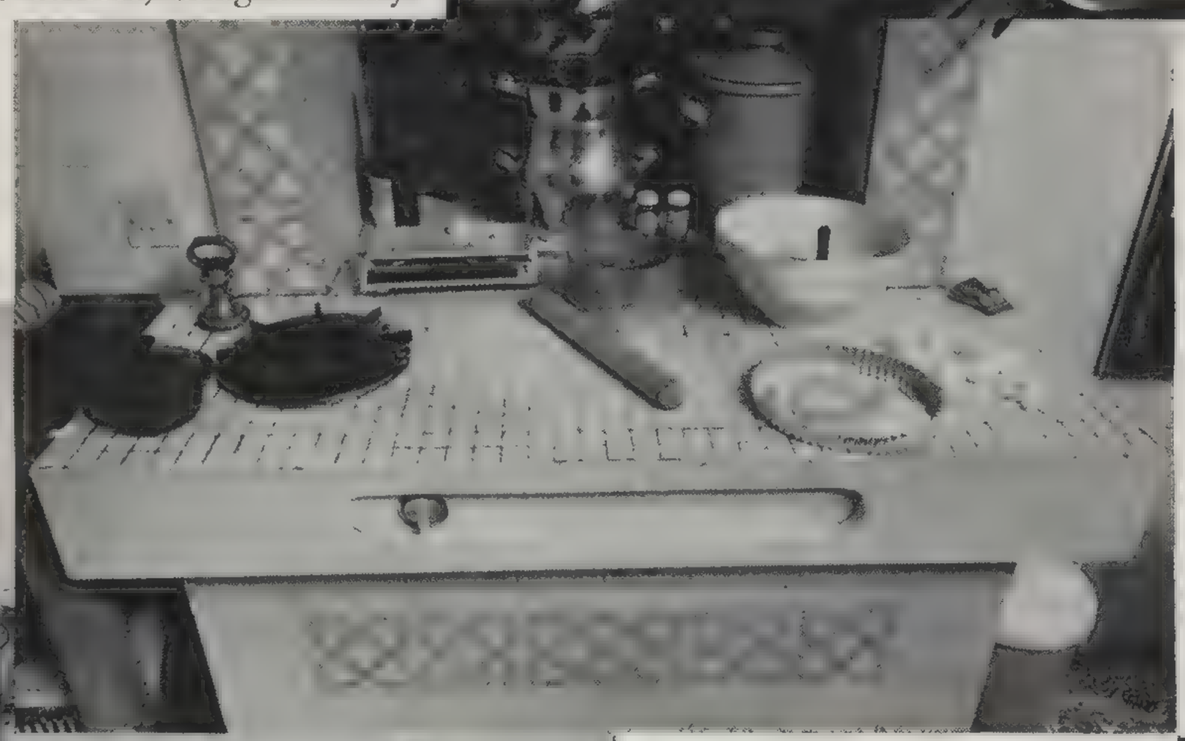


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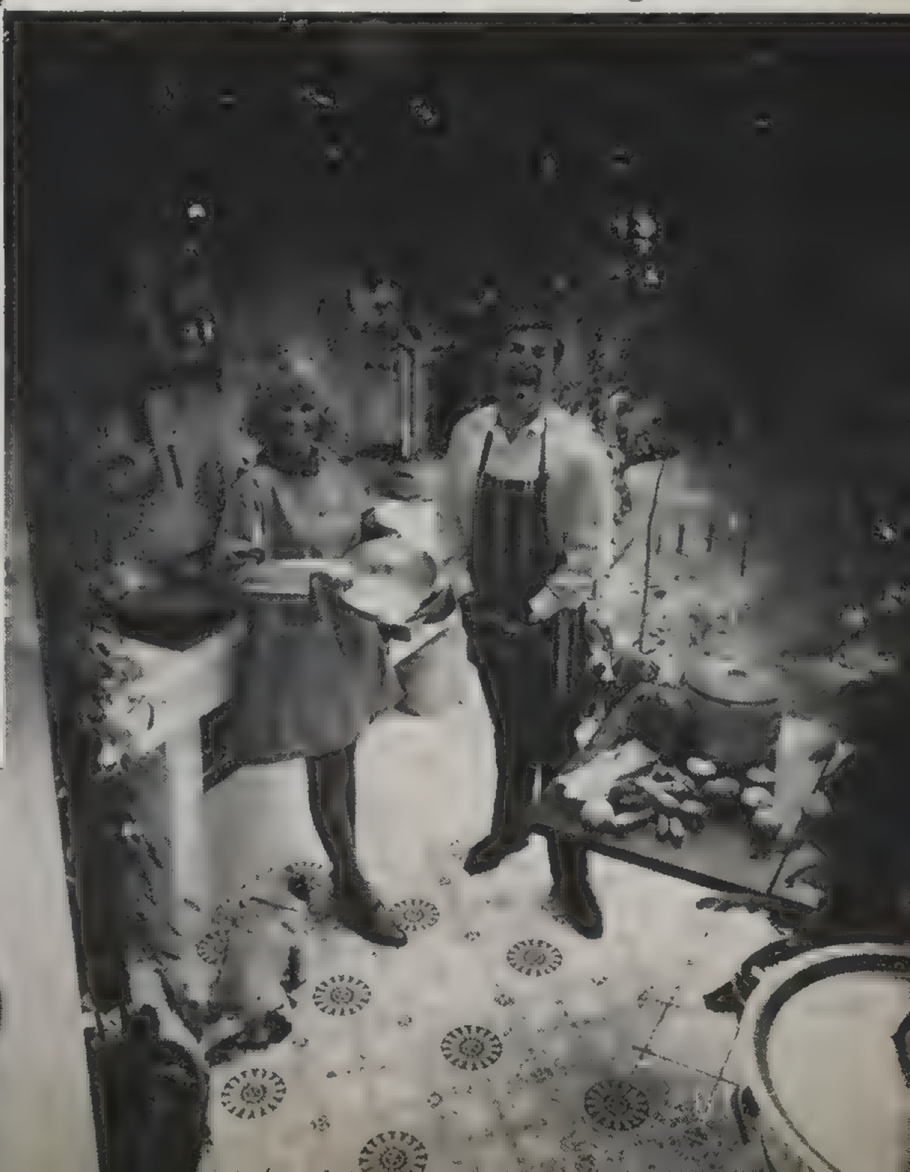


4.

1. The French carafes, $2.59 to $4.29, the glasses, $1.39 to $1.79. In them? The new rage, Lillet, a white vermouth served with a bit of orange and lemon peel on ice. **2.** French triple-plated pie tins with lift-out bottoms. **3.** Provençal oven-to-table ware in white, black, colours. **4.** The essential utensils: English wood spoons, wood butter print, French chef's knives, spatula, fork, aluminum ladle, wooden steak maul, perforated skimmer, French wire whisk, a slicing knife. **5.** French fluted soufflé dishes, Vallauris ramekins and bowl. White porcelain teacup. **6.** Robert Carrier wears the striped apron sold in his boutiques. A guest wears his long sleeved smock. Write to Carrier Cookshop, Macy's, N. Y. for prices and further information.



5.



6.

RAND

INVER HOUSE
Scotch
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A BLEND of superbly light 100% Rare Scotch Whiskies distilled and blended in Scotland

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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES



2



3



1

At Rakes they find things like Mr. Copper's great grandfather's cape (2) worn here by Christopher Norrie; soon to be duplicated. It's antique black bordered with yellow-embroidered black lace and lined in snappy yellow satin. A duelling shirt (3) in cream muslin, like Arny Copper's, with its own stock, to wear with green velvet pants, antique jade neck ornament. *Jonathan Lieberson* took to the cape (4), antique, Indian, scarlet, saffron, purple, and menthe, gold braid, $150.



5

The jewels (5) are plunked on a table, to pick at will, all under $100, most—one of a kind, most—to wear with shirts. Close-up, below (6), of an Old Chinese jade belt buckle. This, $85.



6



7

Jonathan checks the Pakistani wedding vest (7), crimson velvet, gold and mirror embroidery, $40. "The Rakes" is at 73 Jane Street, New York. (212) 989-5312. Shopping hours by appointment only.



4

The noise downtown

is coming from "The Rakes." That's Arnold deVignier Copper's new shop on quiet old Jane Street where a clubby sort of fire sale seems to be going on most of the time. "The Rakes" is in Arny's red living room (1) and the customers, so far, have been a select group of men who know Arny, and more, know about clothes. What they're after is things to add a little wit, a little novelty to their closets for informal parties, for evenings at home—but not just shirtsleeves.

JACK ROBINSON

VOGUE'S READY BEAUTY

Crème de la creamiest

The French manage *toujours un peu d'atmosphère* with their perfumes. And when the great imports arrive, they do so with a sense of mystique about their origin. Two quite sophisticated fragrances we know just arrived in a new crème foam, which makes us love them even more. Écusson and Casaque. No mystery about their origin. We know they're both from Jean d'Albret. The mystique is how they've captured the aura of elegant French courts in centuries past. But they have, and they come off with richness and finesse—all the more so now that D'Albret is taking up the total fragrance idea with crème foam. The aerosol containers dispense cool, fluffy clouds of fragrant moisture to soften and smooth wherever they go. And there should be no reason why *that* shouldn't be just about everywhere. . . .

When they talk about the bather, it may be about you

Or vice versa. Anyhow, good talk. About the results of some new *avant* bath goings-on. What you do to rate this attention is include in your bathing preparations an allover stroke-on of Bath Magic cream; then into the tub or shower. The potion is the latest in the Galore line of things-to-make-bathing-beatific—by Scandia who sensibly recognizes that woman cannot bathe for cleanliness alone. The magic it works is the undrying of skin that needs exactly that. About its causing talk: the reason is that the effects are not only visible but cumulative. Every Bath Magic-ed bath gets you a little closer to—as they say—satin-smooth sleekness. Just for fun, mark starting day on your calendar; use Bath Magic *avant* every single bath and check results thirty days *après*. Want to do it up bubbly? Galore Milk Bath, another new, softens both water and skin in a flurry of scented froth.

Now you can waft it to you—big

Did anyone give him (her?) a medal—that admirable one who invented the aerosol spray? Should have. The brainchild has been a boon here, there, well-nigh everywhere; nowhere better than as a distributor of perfume. It's become a purse-size institution. Now, at Nina Ricci, the metered aerosol perfume spray has grown up—to dressing table size. The thinking there is that since what started out as a take-it-along convenience has proved the superior way to apply perfume, it shouldn't be limited to the confines of a handbag. What a blessing to such as the Vogue Prix de Paris girl from a Connecticut college who believes L'Air du Temps is "to soak in. . . ." What she describes as "the dab of confidence" can now be the spray of same. L'Air du Temps, Capricci, and the other Ricci *Parfums en Atomiseur* emanate from delicate Lalique flacons—in these sizes: ¼ oz., ½ oz., ¾ oz.

Look about you.

You see the changes. Sense a movement.
Toward new points of view about living.
About art. And most importantly,
about the way we dress. Now there's
new spirit to our style. This is an
era when the fabric of American life
and the life of American fabrics must
do more, mean more, say more than
ever before. This is The Trevira Era—
named for an extraordinary fiber:
Trevira® polyester. It makes possible
a new, widened range of fabrics.
They offer for the first time
the beautiful balance of esthetics
and performance.

On the next pages you will see
the beautiful outcome of this perfect
match of talents. An extraordinary
fiber—Trevira. Extraordinary fabric
by French River Mills. In the hands
of extraordinary designers. In the
forward-looking stores that will bring
fashions of Trevira into your life.

This is Fashion Expressionism in
The Trevira Era.

Fashion Expressionism in The Trevira Era

Interpreted by Marie McCarthy for Larry Aldrich in fabric of Trevira by French River Mills

Marie McCarthy likes to design architecturally. And now she finds a great new medium that shapes precisely to her ideas: a blend of 55% Trevira® polyester, 45% wool.

Here she uses a woven tapestry. Light, dotted, with an amazingly well-toned body. Just the body needed for the high-rise collar, the lean sleeves, the strictly shaped skirt. Achieved: an elegant little miniature that's packed with fashion power and representing the best of the new age, The Trevira Era.

TREVIRA®
POLYESTER
The Extraordinary Fiber





Fashion Expressionism
in The Trevira Era

Interpreted by Geoffrey Beene in fabric of Trevira by French River Mills

Geoffrey Beene believes in structure.
Basic forms, barely adorned.

He finds, in The Trevira Era, a true fashion fabric that really defines these principles.

Trevira makes it strong, firm, faithful to his line, yet softer, more expressive than this kind of fabric could ever have been before.

Here you see it—embodied in a regimentally-inclined charcoal dress. French River Mills creates a fabric of Trevira and wool, to make you the picture of Beene Expressionism.

TREVIRA®
POLYESTER
The Extraordinary Fiber







Fashion Expressionism
in The Trevira Era

Interpreted by Bill Blass for Maurice Rentner in fabric of Trevira by French River Mills

Bill Blass understands the chemistry of color. The catalytic effect it can have on a coat, and on the woman who wears it.

Particularly when the color comes from a fabric of The Trevira Era. For Trevira conveys colors with an unmitigated clarity.

Credit, then, the unique chemistry of Trevira and wool for the splendid splurge of color here. And for the non-bulky firmness which allows Bill Blass to shape this coat close at the shoulders and widely, swingingly, in the skirt.

TREVIRA®
POLYESTER
The Extraordinary Fiber



Fashion Expressionism
in The Trevira Era

Interpreted by Donald Brooks in fabric of Trevira by French River Mills

For Donald Brooks, a sense of theatre is part of every woman's fashion role. As a designer, he creates for drama.

And now, in The Trevira Era, he finds a fabric that gives the ultimate performance. A French River Mills' weave of 55% Trevira® polyester and 45% wool. Here at last is a softened twill of great sensitivity, of tone underplayed. In taupe, slightly shaded toward green. Lending itself to endless variation.

Donald Brooks combines it with inky persian lamb and cranberry satin in a suit with great presence. Its long belted jacket rising above a short swingy skirt.

TREVIRA®
POLYESTER
The Extraordinary Fiber



®HYSTRON FIBERS INCORPORATED. LICENSEE OF THE INTERNATIONALLY REGISTERED TRADEMARK



Fashion Expressionism in The Trevira Era

Interpreted by Gaston Berthelot for Christian Dior-New York in fabric of Trevira by French River Mills

Gaston Berthelot doesn't just tailor a suit.
He sculpts it. Carves it close to the body.
Curves it over the hips.

To do this, he looks for a fabric that gives him freedom. Here, a diagonal weave of Trevira and wool. Only in The Trevira Era do fabrics perform, adapt, work *with* a designer to such an extraordinary degree. While they bring to fashion an unimpeded richness of color. A look of unbridled wealth. The feel of pure quality.

M. Berthelot's suit of The Trevira Era, long-jacketed, belted, perfect.

TREVIRA®
POLYESTER
The Extraordinary Fiber





Fashion Expressionism in The Trevira Era

Interpreted by Seymour Fox in fabric of Trevira by French River Mills

The unclinging bias. Seymour Fox answers the challenge of this most intricate of cuts.

Demanding a fabric that will work *with* him. And finding, with Trevira, the fabric that seems to have been born for it: a racy French River Mills plaid of Trevira polyester and wool.

This is a vibrant plaid with the flow and softness unique to blends of The Trevira Era. Yet it has the essential body that a winter coat must have.

Seymour Fox cuts it in a cape shape with a flare that's all Fox.

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Fashion Expressionism in The Trevira Era

Interpreted by Chuck Howard in fabric of Trevira by French River Mills

Before a great fashion is born, a great idea is conceived. And for Chuck Howard, the fabric is always his inspiration. Leading him to line and balance and his unfailingly right look.

For him now, fabrics must define shape yet cling softly. As in French River Mills brick-toned blend of Trevira and wool. Downy to touch, it hugs the body gently, but strictly. Holds the lines he frames it in.

The three-piece suit, jersey bloused, buttoned in leather, belted in suede.

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Fashion Expressionism in The Trevira Era

Interpreted by David Kidd for Marquise in fabric of Trevira by French River Mills

The technique of color. Vibrant. Punchy. David Kidd's forte. And especially now in The Trevira Era.

For him, French River Mills' fleece of Trevira polyester and wool is the perfect medium. With the kind of resounding color that comes through excitingly. Due to Trevira's unique affinity for taking tones deeply. Holding them endlessly.

David Kidd takes this fleecy blush and makes a Midi for Marquise. A dirndl-skirted suit with frog closings and faux chinchilla at the neck, the cuffs, the hem. Bloused in dove gray satin.

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Fashion Expressionism
in The Trevira Era

Interpreted by Originala in fabric of Trevira by French River Mills

The unlimited possibilities of the limited palette. Explored by Originala in French River Mills' monotone plaid of Trevira polyester and wool.

This is a coat with the long-pleasing good looks that come from a uniquely interesting fabric. In weave, in texture, in the play of tone against tone, this is a fabric undreamt of before. Unachievable until Trevira, the extraordinary polyester, opened up a world of imaginative possibilities for designers.

Originala slims this diagonal plaid into a double-breasted coat, belted in lizard. Beautiful. Unbulky.

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Fashion Expressionism
in The Trevira Era

Interpreted by Mollie Parnis in fabric of Trevira by French River Mills

Color. How to mix it. Splash it. Fling it. And still keep it under control. Mollie Parnis knows.

And it shows here in the way she handles a super-colorful checkboard by French River Mills in Trevira polyester and wool.

Mollie takes this mélange of greens and reds, turns it into a gored-skirt, topped in red jersey. With a cocky little cropped jacket. The freshness of this look: never before The Trevira Era.

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Fashion Expressionism
in The Trevira Era

Interpreted by Jo Copeland for Pattullo in fabric of Trevira by French River Mills

Jo Copeland's way with suits: an inspired re-designing of timeless tailoring, made new by a fabric that's pure Today. A fabric that is possible only in The Trevira Era.

Here, French River Mills tweed of 55% Trevira® polyester, 45% wool. Combining all the classic good looks of a heathered herringbone. Adding to tweed a depth and subtlety never before attained. And with all, the uncompromising performance unique to Trevira.

Translated here in a belted suit with a wine velvet blouse.

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Fashion Expressionism
in The Trevira Era

Interpreted by Oscar de La Renta in fabric of Trevira by French River Mills

The graphic art of Oscar de La Renta.
Taking verticals, horizontals, and angling them
to create linear excitement.

To do this he demands fabric capable of
taking bold geometric patterns and echoing
their alignment with the strict shape that stays.
Fabric versatility unknown before
The Trevira Era.

Exemplified here in French River Mills' fabric
of Trevira and wool, a plaid in mahogany and
slate blue; with the newly precise rendition of color,
the strict demarcation of pattern, the affirmative
softness of look and touch that all come now,
with Trevira.

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Fashion Expressionism
in The Trevira Era

Interpreted by Adele Simpson in fabric of Trevira by French River Mills

The right way of handling a curve is a subtle discipline. Mastered by Adele Simpson. Whose fashion assurance comes from her own great taste. And her eye for superb fabrics.

Now Trevira gives a chevron tweed by French River Mills the virtues she demands. That is, a beautifully-bred richness and most uncommon ability to retain its shape, its feel, its look.

So Adele Simpson's two-piece suit of Trevira and wool, with its striped Thai silk blouse, will always look this young, this swinging, this downright adorable.

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Fashion Expressionism
in The Trevira Era

Interpreted by Morty Sussman for Matty Talmack in fabric of Trevira by French River Mills

Morty Sussman achieves fashion artistry with the combination of classic lines and a totally new fabric. And makes the princess his own.

For fabrics can be made more ingenious than ever before, now that The Trevira Era has arrived. Example: the diamonded weave of Trevira polyester and wool, for a slim skim of a dress with its own fringed stole. This French River Mills fabric owes to Trevira its lightness, its intricacy, its unquestionable distinction. Its never-beforeness.

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Fashion Expressionism
in The Trevira Era

Interpreted by Jacques Tiffeau for Tiffeau & Busch in fabric of Trevira by French River Mills

Jacques Tiffeau rethinks the suit. As it never was before The Trevira Era. He finds a new direction in this untraditional herringbone plaid — a blend of 55% Trevira® polyester, 45% wool in fabric by French River Mills. What it inspires: new softness. Brevity. Motion. Its success depends on a fabric with precisely enough body to hold the soft-shaped jacket. One that's light enough to create this kicky young skirt.

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Fashion Expressionism
in The Trevira Era

Interpreted for Teal Traina by Dominic Rompollo in fabric of Trevira by French River Mills

Teal Traina does a clever bit of trompe-l'oeil.
Fools the eye with a fabric that looks strict, sober. But flips its pleats with an insouciant lightness.

All possible because Trevira gives this French River Mills fabric the ability to do fresh and unexpected things.
As with this tight basketweave of Trevira and wool.
Looking rich, firm, serious. Feeling, and acting, airy and fluid.

Teal Traina exploits all its potential in a near-classic dress with its own look of today; belted in curry suede.

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Fashion Expressionism
in The Trevira Era

Interpreted by Pauline Trigère in fabric of Trevira by French River Mills

Full-strength femininity is Pauline Trigère's credo for the dinner dress. To achieve it, she finds a fabric that's totally feminine—in its delicate crepe texture. Its fluid feel. And its iron will. Never before Trevira was it possible to combine these qualities so gracefully.

This unique blend of 55% Trevira® polyester, 45% wool gives the softness to shape the slender midriff of the dress. And the character to define the floating silhouette of the skirt and mink-trimmed jacket, another remarkable look in the Trevira Era.

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Fashion Expressionism
in The Trevira Era

Interpreted by Chester Weinberg in fabric of Trevira by French River Mills

Chester Weinberg delights in creating a look of boldness and dimension that's beautifully un-bulky. Makes this idea work to perfection in this jacket-and-dress costumer—because he's using a whole new medium, French River Mills fabric of 55% Trevira® polyester, 45% wool.

Trevira makes possible the plentiful yet un-bunchy skirt. The jacket that's longer, more generous—yet lean and willowy. Such fashion wizardry could only happen now, in The Trevira Era.

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Fashion Expressionism
in The Trevira Era

Interpreted by Roxane for Samuel Winston in fabric of Trevira by French River Mills

Roxane has a genius for creating a relationship between matched yet unmatched fabrics. Does it with smashing success in this coat of subtly blended twill in brick and gold; and its dress of rich terracotta gabardine. What makes the merger work: a blend of 55% Trevira® polyester, 45% wool. This unique blend has created a new availability of color—deeper, richer, livened with flecks of light.
A marvelous, infinite range of combination. It's a blend that has generated new inspiration for the designers of The Trevira Era.

TREVIRA®
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Fashion Expressionism
in The Trevira Era

Interpreted by Andrew Woods in fabric of Trevira by French River Mills

For Andrew Woods, the elegant look of flannel for evening has long been a fashion signature.

Now, in the Trevira Era, he meets the flannel as luxurious as the fashion image he creates for it: a French River Mills flannel of 55% Trevira® polyester, 45% wool. Softer, richer, infinitely more desirable. Disciplined to hold the line he wants now. With the beautiful balance of esthetics and performance that is The Trevira Era.

Top this with satin and jet beads and you have an evening to remember.

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Slightly breathless—but in good time

Half a minute ahead of the coming fashion, the new Super-Royal gilded lipstick colors (Germaine Monteil's non-metallic gold formula which is the hottest thing in the beauty world today) now glistening through autumn's deepened fashion shades. The gold gives permanent shine and gloss to the rich colors and turns a cool-little-smile provocative to a most unsafe degree.

Germaine Monteil

SEPTEMBER 1, 1968

VOGUE'S EYE VIEW:

THE NEW YORK COLLECTIONS



It would be madness not to have a cape this year. A **cape** that's soft on the shoulders, wide at the hem. And *full*—a half-circle at least—you want it to swing, spin, whip, round your body, move as you move. It can be the most luxurious thing on earth—a swirl of **sable** thrown over a brown satin tunic and wider pants. It can be **Loden cloth** held with a chain of brass links, and you'll wear it every day—mild days, wild days—for town and country and ski lifts. You'll wear it over chamois and suède, wool and knit—over turtle-neck pullovers and longer, well-belted dirndls—over wide-legged jump suits, wider pants.

We still love the look of a long narrow leg in a marvellous slim boot, but we've got our eye on width now—on straight, **loose-legged pants** *and wider boots crushed about the ankle—they give the niftiest proportion under full capes and longer hems.*

We are past being hung up on hemlines. There are longer ones—**demi-long,** which comes to the middle of the calf or slightly higher; and **nine-tenths,** which is ten to twelve inches from the ground. But the **short** skirt—meaning any length above the knee that feels right for you—is the really going length. Why not? It's divine in a black pailletted sheath, a belted chocolate-brown knit, and the perfect little skirt for shirts and pullovers.

The becomingness of a coat with a large **Napoleonic collar** *that frames the face is something else—the way it comes up rounded and just rolls away—wrap a clean white stock at the throat and that coat is really working for you, be it navy Melton or black mink.*

Whatever length of coat you choose, for day wear a **short dress** under it. A **long coat** over an equally long day dress is dreary beyond belief—all the snap and contrast of proportions fly right out the window.

Your daytime uniform can be a jumper over a contrasting shirt—an extended turtleneck sweater belted importantly—a one-piece jersey, wide-hemmed, small on top—a greige skirt and pullover with **cobra weskit,** *cobra boots....You can spend your life in* **shirts.** *Crisp, strict-looking shirts. Blue-on-blue stripes. With a short blue tweed dirndl. With a wide matching cravat. Or open at the throat with long slim gold chains tucked through a smashy leather belt.... A shirt with wide-legged black velvet pants at night, and strands of enamel beads to the waist. Throw a big velvet cape over it. Take a big silver-fox muff.*

Black is a colour in itself—*very* important. Stark black and ornamented **black at night.** Black velvet coats, capes, dresses, pants suits with overcoat-jackets. **Black for day** with brown. Black with all black. A black Persian coat with a two-inch kid belt. A black turtle-neck under a white jumper. An all black wool suit, belted in black, and bright-coloured enamel rings on every finger.

Brown is great. *A short brown shirtdress is great for day, with gold wrapped at the waist. A belted brown velvet coatdress is great for short evenings—wear sheer taupey stockings, brown silk slippers with giant yellow diamanté pompons; tie violet ribbon in your hair. Remember the brown tonalities—buff, snuff, fawn—a greige Persian lamb coat is heaven for day, plus a chain of small rubies.*

Remember blue. Have it around you—on walls, hangings, sheets—go to sleep in it, wake up in it—go out for the day in blue—wear an enamel-blue tunic and pants at night. *Find* blues—lapis, hydrangea, clear-sky blue.

Furs are to die—coats, capes, muffs, tunics, weskits—everything in **every fur imaginable**—*and some you've never dreamed of. Furs are flat, fuzzy, fluffy, puffy, silky, short, long, patterned, coloured. A little wrapped coatdress of violet mink, sashed in violet mink, bound in white mink, worn over wide white satin pants—just roll it around in your mind.*

The most delicious accessory is the big **fur muff,** ample as an Edwardian beauty's.

Jewelled belts continue. Ditto many rings on many fingers. Large yellow diamonds set in gold....Watch out for **snakes**—*they're the most exciting news in jewellery today. Black enamel ones smothered in jewels—wound round the waist—twisted around your finger. ...Use scarfs—tie them as Indian headbands, the ends just falling; roll a big white silk square into a necktie, make a voluptuous Windsor knot, wear it over a stark black pullover.*

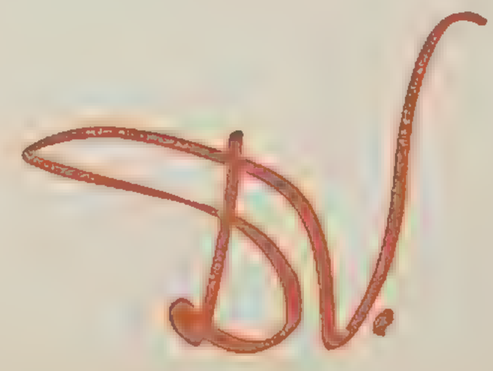
Short for evening, *above: salmon-pink silk crêpe, jewelled, belted, swingy. Mollie Parnis; Saks Fifth Avenue. Alan of Kenneth coiffure.*

The foot will emerge with great strength—on a strong straight heel, almost two-inches high, set well back—very nonchalant on boots, evenings slippers.

For evening, there is **Seraglio shimmer** *and gauze and transparency, embroideries and brocades so light they take your breath away. And there are* **velvets,** *unbelievably luscious—rich, deep amethysts and greens, reds like vintage claret, and black black black.*

Seal yourself up at night—the small-topped, huge-skirted dress that's covered everywhere is sensational for gala evenings—strict as a Henry James governess and deeply seductive with its aura of mystery and discretion....The short covered evening dresses, with fullness springing from little raised waists—divine—in sari brocades, Chinese-yellow satin.

The coquetry and charm of fashion is within you, and the clothes you need to project it are all around you. Get together—get a black lace body-stocking that starts at the toes—get a short black velvet dress—get a sable muff with tails—and **go!**



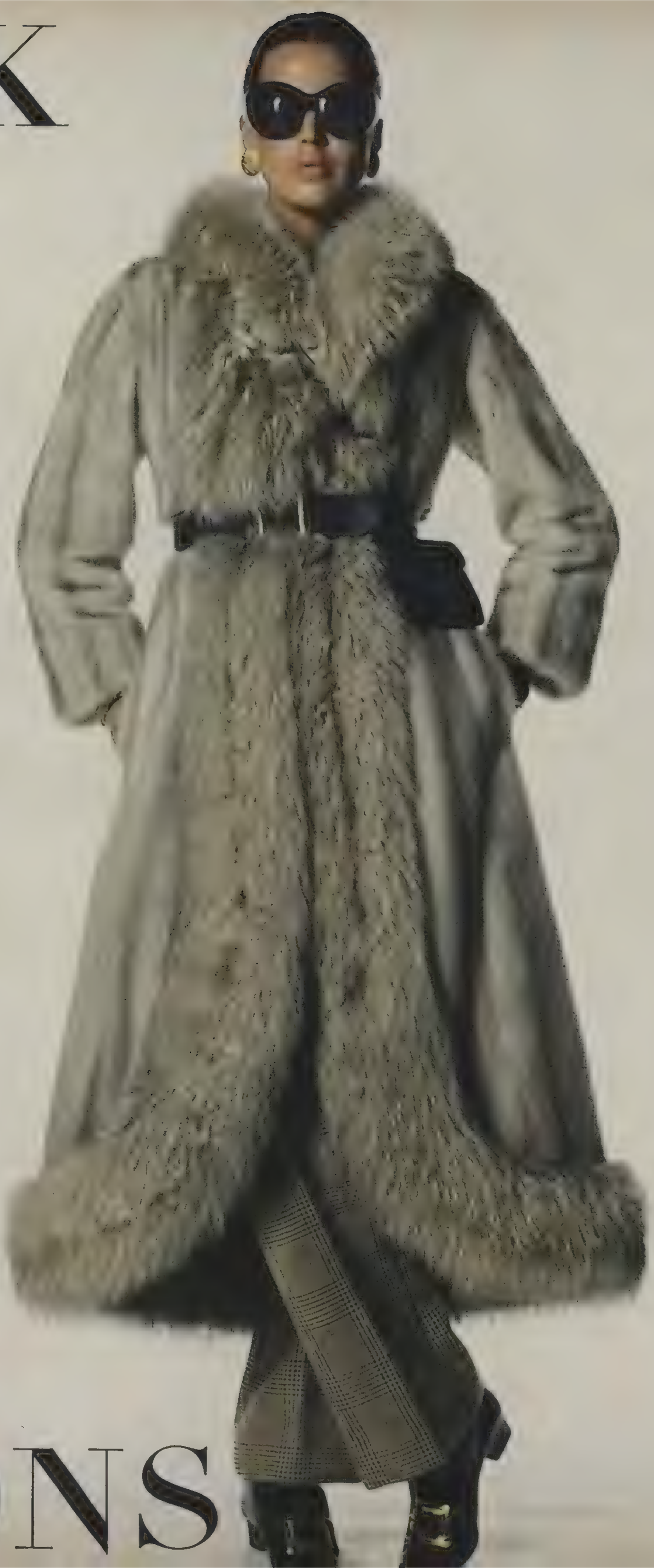
THE NEW



COLLE

YORK

A special report on the cream of American fashion... 90 great new looks for fall and winter



THE BELTED NINE-TENTHS COATS worn over wide-legged pants and perfectly proportioned for their length—the tops small, waists slightly raised and held, the hems widened and rounded—a smash! . . . *Left,* the coat on Vogue's cover—greige tweed bordered in lynx; greige flannel pants. By Oscar de La Renta; Anglo wool. Bonwit Teller; Sakowitz; I. Magnin; El Palacio de Hierro. Lynx hat: Adolfo for Oscar de La Renta. Palmroth of Finland boots. The fur-on-fur twin, *right,* over checked pants. Nine-tenths coat of "Arcturus," Emba natural lavender-beige mink, fluffed with Fromm Golden Amber fox. By Oscar de La Renta for Oliver Gintel. Nan Duskin; I. Magnin. Cadoro earrings. Crescendoe-Superb gloves. Bernard Kayman sunglasses. David Evins boots for Oscar de La Renta. Kenneth coiffures.

CTIONS

PENN

Loden cloth capes for everyone



UNLINED LODEN CLOTH, left, held by a golden chain at the neck—a whizzing, whirling full circle of cape for every woman in the world. Wear it for town and country. Wear it for rain, snow, ski lifts. Wear it over a loose-legged jumpsuit, with a big lynx muff. By Ginala, of wool and alpaca. Turnout about $215. Lord & Taylor; Bamberger's; Hudson's; L. S. Ayres; Sakowitz; Frost Bros. Reiss & Fabrizio muff. Gloves by Lanolav. Golo boots.

FUR-LINED LODEN CLOTH, right, zipped with the biggest zipper, cut almost like a poncho, and all luxed up with a hamster lining; same loose-legged belted jumpsuit as at left—pretty nifty, yes? By Ginala, of wool and alpaca. Lord & Taylor; Hudson's; Sakowitz; Frost Bros. Bruce Rudow handstrap: Henri Bendel. On both pages, coiffures by Kenneth; Du Barry creamy lipstick Amber 54.



covered evenings
and big
fur muffs



CUT VELVET FLOWERS, left, romantic as a *grisaille* garden, blow across heavy white silk to great poufs of sleeve and skirt—a circlet of crystal-fret gilt curving gently up from the waist. Dress by George Halley, in Bianchini silk. At Saks Fifth Avenue; Gidding-Jenny; Sakowitz. The earrings by K. J. L., at Saks Fifth Avenue.

SILK SERGE MOCK-WESKIT, right: a snug little regimental lift of scarlet above crisp yards of navy skirt. Dress by Geoffrey Beene, in William Rose silk. At Lord & Taylor; Stanley Korshak; Dayton's; May D & F; Sakowitz. Charles Elkaim earrings, Evelyn Schless slippers (to order); all, Lord & Taylor. Necklace by de Cremieux of Albert Weiss. Michael Hic pendant. White mink muff, left, and white fox muff, right, by Maximilian. Coiffure by Alan of Kenneth.



GOLDEN BLAZE ON ORGANZA, below: it's the star-spangled shirtdress of all time—and such a brilliant way to take cover these evenings we show it here again and again . . . **SILVER-AND-LIME BLAZE ON ORGANZA,** above right: same dress, same galaxied glitter—but with icy spangles merging into cool green at full sleeve, full flowing skirt. **NAVY BLUE BLAZE ON CRÊPE,** far right: this time, bright as a clear midnight of constellations. All three dresses are stars from the new collection of Donald Brooks who has also designed the costumes for *Star,* Robert Wise's new film starring Julie Andrews as Gertrude Lawrence. Dresses at Saks Fifth Avenue; Nan Duskin. Earrings, left to right, by Charles Elkaim, Stanley Hagler, and Michael Hic. Huge white fox muffs by Maximilian. Silver fox muff with fox tails, by Fernando Sanchez for Revillon, at Saks Fifth Avenue. Thrice glowing: Max Factor's new makeup, The Gallery Look. All coiffures by Kenneth.



covered evenings— shirtwaisted paillettes

PENN



barely-covered evenings

BARED BENEATH GALLOON GOLD, left—looking all the more naked for black crêpe to the throat, mid-bosom, and wrist; an asymmetric fling of black crêpe to the ground. . . . **BARED THROUGH GALLOON GOLD,** right—the bosom glimpsed through a filigree splendour of pearly golden loops above a galloon-rimmed black crêpe skirt. Both dresses by Oscar de La Renta, in silk. Left, at Saks Fifth Avenue; Nan Duskin; Swanson's; Sakowitz; El Palacio de Hierro. Right, at Henri Bendel; Julius Garfinckel; Swanson's; El Palacio de Hierro. Coiffures on both pages by Suga of Kenneth.



PENN

**covered evenings–
shimmery, gauzy,
transparent**

SHEER PAISLEY SHIMMER, left: dusky transparent colour showering gilt arabesques for yards and yards. Silk and metallic chiffon dress by Malcolm Starr. Lord & Taylor; Rich's; Jacobson's, Michigan; Bramson; Stix, Baer & Fuller; Frost Bros.; I. Magnin. For other stores, see last page of this issue. Adolfo cap. Richard Palan necklace. Alan of Kenneth coiffure. **PAISLEY LACE SHIMMER,** above right: fiery dazzle leaping out to scallops from the highest little belt around. Bill Blass for Maurice Rentner; rayon, Lurex, and nylon Whelan lace. Bonwit Teller; Rich's; Hudson's; Gidding-Jenny; Gus Mayer; Swanson's. K.J.L. earrings. Fox muff from Maximilian. Coiffure by Alan of Kenneth. For other stores, see last page. **BUOYANT LAMÉ SHIMMER,** right: short shining example of how pinafores light up after dark—big frothy bubbles bouncing all about over tinselly jewel-sprinkled silk. Pinafore and shirt by Chester Weinberg; shirt in Chardon-Marché silk and Lurex; pinafore in Lurex, rayon, and nylon Whelan lace. Bonwit Teller; Rich's. Earrings by Preston Manser. Tights by Christian Dior. Evelyn Schless shoes, to order at Lord & Taylor. Coiffure by Kenneth.

PENN



**shimmery, gauzy,
transparent**

GAUZY SARI SHIMMER, left: the fragile pink of Eastern rose petals glinted with leafy bands is blown airily to each wrist and to the hem of a voluminous skirt. Christian Dior-New York, in Orceyre printed silk chiffon and Lurex. Saks Fifth Avenue; Nan Duskin; Gidding-Jenny; Frost Bros. Jack Gilbert earrings. Necklace by de Cremieux of Albert Weiss. Rings by Napier and Marvella. Belt by Christian Dior for Abbe Creations. Coiffure by Suga of Kenneth. Plush Brown hair colour by Roux.

TRANSPARENT FUR COAT, right: big white mink flowers coming to bloom on white tulle—a mink-bordered coat that's such sheer perfection you wish the night would never end. Radley Furs designed by Estévez; appliqué of "Jasmine," Emba white mink. John Baldwin; Schlampp's; J. W. Robinson. Charles Elkaim earrings. Rings by Jack Gilbert; K.J.L.; Sheldina; Napier. Round-the-Clock glittery stockings to the waist. Evelyn Schless slippers, to order: Lord & Taylor. Kenneth coiffure.





PENN

GAUZY LAMÉ BROCADE, above left, lifted buoyantly high at the waist, blown buoyantly full to fur cuffs—shimmering Renaissance threads woven with the lightness of mist. Short dinner dress by Eloise Curtis for David Styne, in Ducharne rayon-polyester-nylon. About $180. Bonwit Teller; Frost Bros. Richard Palan earrings. Lady Exeter tights at Bergdorf Goodman. Coiffure by Kenneth.

TRANSPARENT SHIMMER, below left, with ruffles at the deep open neck and wrists—a dinner dress to clothe you in golden-flecked colour. By Christian Dior-New York, in Orceyre printed silk chiffon and Lurex. At Bergdorf Goodman; Julius Garfinckel; May D & F. Earrings by Mimi di N; chain belt by Christian Dior for Abbe Creations; both at Bergdorf Goodman. The pantie stockings by Christian Dior. David Evins sandals. Coiffure by Suga of Kenneth.

SARI SHIMMER, below—cuffed sleeves, a bared midriff, and a skirt swaying from the hips. Long evening dress by Adele Simpson; Orceyre printed silk chiffon and Lurex. At Bonwit Teller; Rich's; May D & F; Frost Bros.; Sakowitz; I. Magnin. Preston Manser earrings. Ring by de Cremieux of Albert Weiss. More Adele Simpson shimmer to wear: her Collage skin perfume. Coiffure by Alan of Kenneth.



shimmery, gauzy, transparent







THE TUNIC OVER PANTS FOR EVENING, left, in a perfect clear-sky blue, marvellous with a great sable muff with tails. . . . Longer tunic, jewel-banded at throat and wrists; jewelled belt. By Christian Dior-New York; worsted-and-acetate crêpe by Orsi. Bonwit Teller; Gidding-Jenny; Neiman-Marcus. Mimi di N pin; Bonwit Teller. Earrings: de Cremieux of Albert Weiss. Muff, both pages, by Fernando Sanchez for Revillon; Saks Fifth Avenue. Golo boots.

COVERED DRESS, JEWELLED TOP, above—pink silk faille with a dazzling little weskit-like top framed by a deep round collar, bias sleeves, a luxurious rustle of skirt. By Donald Brooks. Lord & Taylor; Rich's; Sanger-Harris. Earrings: Charles Elkaim; Lord & Taylor. Coiffures, above and left: Suga of Kenneth.

COLUMN OF WHITE, JEWELLED WESKIT, right: thin white wool-and-silk, belted high with a chain . . . and a sensational back-belted weskit of golden-and-silvery brocade, re-embroidered with crystals. By George Halley. At Bergdorf Goodman; Julius Garfinckel; Marshall Field. Emme headband. Kenneth coiffure.

PENN

HAREM PYJAMAS, right—magnificent enough for the court of Kublai Khan. Tinsel-thin lamé in molten golds, reds, blues, browns, belted with golden cord and jewels. Kasper for Joan Leslie, in rayon, nylon, and metallic lamé by Seta-Soie. About $170. Mid-September: Altman's; Rich's; Gus Mayer; Z.C.M.I.; I. Magnin. Other stores, last page this issue. K. J. L. belt: Altman's. Robert Originals earrings. Ring: Bergère. Kenneth coiffure. John Robert Powers Golden Gloss makeup.

LONG TUNICS, WIDE PANTS, this page: in shimmering colours, gleaming metallic tissues. . . . Longer tunic, *above*—collarless, loose-sleeved, springing from a lifted waist . . . full-skirted over wide, straight pants. Pale rainbow and silvery colours, golden galloon edging. By Oscar de La Renta, in polyester, silk, and acrylic. Saks Fifth Avenue; Swanson's; El Palacio de Hierro. Earrings by Charles Elkaim. Shoes by Evelyn Schless. Coiffure: Alan of Kenneth. . . . Longest tunic, *right*—nine-tenths length—deeply pointed at front and back, plunging over wide pants. In clear *famille verte* green with silvery flowers, golden galloon banding. By Oscar de La Renta; Abraham wool, silk, and Lurex. Mid-September at Henri Bendel; Swanson's; Sakowitz; I. Magnin; El Palacio de Hierro. K. J. L. earrings: Henri Bendel. Rings: K. J. L. Palizzio shoes. Coiffure by Kenneth.

PENN



THE SHORT BRIGHT SATIN, left: yellow chartreuse, banded in brilliants; small top, stitched back. By Teal Traina of silk. About $250. Lord & Taylor; Gidding-Jenny; L. S. Ayres; Montaldo's; Swanson's; I. Magnin. Other stores, last page. Charles Elkaim earrings: Lord & Taylor. Lady Exeter tights, both pages: Bergdorf Goodman. Evelyn Schless shoes, to order: Lord & Taylor. Ben Kahn muff.

SHORT SATIN, SMALL JEWELLED TOP, right: aubergine satin . . . lifted waist, small bodice embroidered in golden lace. We added the jewelled bib. Dress, by Teal Traina in silk and Whelan lace with Lurex. Altman's; Frost Bros.; Sakowitz; I. Magnin. Bib by Stanley Hagler. Rings: Robert Originals, Jack Gilbert; Napier. Andrew Geller shoes. Both pages: Suga of Kenneth coiffures. Makeup, Helena Rubinstein Sheer Tints, in Peach; and Pink Pair lipstick, from the Lip Games series.



The New York Collections





THREE-PIECE, THREE-COLOUR SUIT, left—young, contemporary—in fleecy wool; sleeveless turtleneck pull in sharp white . . . marvellous little cloud-blue jacket, hooded, zippered . . . short black dirndl-y skirt. By Jacques Tiffeau for Tiffeau & Busch, in Stevens Worumbo wool coachman's cloth loomed in America. Available mid-September at Altman's; Swanson's; Sanger-Harris. Capri earrings. Bewitching tights. Kenneth coiffure. Makeup: Helena Rubinstein Sheer Tints.

THE SHORT, SHAGGY WHITE FUR, above: a frisky little lamb of a coat for day—the fur, short, curly for the coat and floppy tie belt; long and shaggy for the collar and deep cuffs. By Anne Fogarty, in white Mongolian lamb. To order: Lord & Taylor; Rich's; Stix, Baer & Fuller; Swanson's; May D & F; Frost Bros. Vincent & Harmik hat. Michael Hic earrings.

THE LONGER FUR OFFICER'S COAT, right, in camel-coloured Swakara . . . falling to midcalf from a lifted waist, with a great sweep of collar. By Ben Kahn, in camel-dyed Swakara karakul lamb from South West Africa. At Gidding-Jenny; I. Magnin; Creed's of Toronto. Hat, made to order at Bergdorf Goodman. Mimi di N earrings. Scarf by Emily Wetherby. Gloves by Sant' Angelo for Crescendoe-Superb. Navy boots by Latinas.

PENN



THE INVERNESS CAPE-COAT, left, belted, short, smashing: thick, pale taupey-brown fleece, double-stitched around the edges . . . detachable cape, laid on under the collar and flowing softly over the shoulders. Worn over a shorter taupe fleece dirndl, long-sleeved shirt of bright-red silk. By Donald Brooks; cape-coat and skirt of Trevira and wool; French River Mills fabric. Henri Bendel. Muff: Reiss & Fabrizio. Bewitching pantie-stockings. Kickerino boots. Coiffure: Alan of Kenneth. Make-up—the new Breezy Look, by Max Factor. **DEMI-LONG COAT, GAUCHO PANTS,** right—wide pants to the knee, coat longer—marvellous in steel-grey velours, the coat buttoned in pewter. White crêpe shirt, giant pink tie. By John Anthony for Adolphe Zelinka; about $215. Coat and pants in Forstmann wool; shirt of rayon crêpe. At Miss Bergdorf of Bergdorf Goodman; Wanamaker's, Phila.; Julius Garfinckel; L. S. Ayres; Bramson; I. Magnin. Glentex tie. Adolfo hat. Hudson herringbone pantie-stocking. Boots by Golo (buckles added).

jumper and coat

Bright niftiness: jumper and coat of one colour, turtleneck and coat lining in clear sharp contrast. . . .
SALMON—A double-breasted coat over square-necked jumper. Turtleneck and coat lining of brown.
GOLD—Coat with wide revers, 4-button cuffs, back belt and pleat. The jumper inside, V-necked. Turtleneck and lining of white.



PENN

All four turnouts by Originala. Coats and jumpers of wool Melton cloth; turtlenecks and linings of silk crêpe. All at Bergdorf Goodman; Wanamaker's, Phila.; Hutzler's; Halle Bros.; L. S. Ayres; Bramson ; Frost Bros. SALMON: K.J.L. necklace. Monet chain. Rings by Hattie Carnegie, Sant' Angelo. Lady

MAGENTA—Double-breasted coat, easy-fitting, with back belt and pleat. Jumper with deep V-neck, high-waisted welt seaming. Turtleneck and lining of deeper magenta. **GREEN**—Coat with small collar, jumper with square neck; both with welt seams. Bright yellow turtleneck, lining. . . . Bright spot for all—versatility. The jumper, also a great sleeveless dress; coat and turtleneck, tops in their class. Bravoriginala. . . .

Exeter brown crocheted knee socks. Battini brown suède brogues (we added the metal buckles). YELLOW: Latinas handbag. PINK: Flemming cross. Castlecliff pendant. Cadoro pendant. GREEN: Monet earrings: Chain and tassel by Saint Laurent. Capri cross. Castlecliff pendant. Coiffures: Alan of Kenneth.



LEATHERY GEOMETRY, left. Tile-patterned in black, tan, white, a fake leather coat with smooth shape, high black belt. By Don Simonelli for Modelia; about $185. At Saks Fifth Avenue; Hutzler's; Neiman-Marcus. Cuffs, stock: Doro. Boots: David Evins. **SUIT SHAPE** that hits the spot now, right. Small jacket with frogs, clearing a chain belt with dangle. Under these: a dress with small top, flared skirt. Jack Sarnoff, designed by Molly, in navy (a woolmark suit of Meyer Woolens wool crêpe). At Saks Fifth Avenue; Neiman-Marcus. Robert Originals earrings. Richard Palan rings. Vendôme belt. K. J. L. pin. Adler pantie stockings. David Evins boots. **FUR LINED,** far right, in muskrat that zips in or out—a short coat of creamy wool and nylon stretch gabardine with gilt buttons. Brown wool dress, chained. Both by Marquise, designed by David Kidd. Coat of Bianchini gabardine; dress, Jasco wool jersey. Bonwit Teller; Joseph Horne; Montaldo's; I. Magnin. Napier earrings. Old England watch, chain. Gloves: Crescendoe-Superb. Latinas boots. All hats: Adolfo. Coiffures: Alan of Kenneth.

PENN





LAPIS-BLUE SATIN, left, a short party dress; small top seamed in panels, dirndl skirt. By Leslie Fay; Acele acetate satin (Bloomsburg fabric); about $50. Earrings: Robert Originals. Both at Best & Co. Dress: Halle Bros.; Carson Pirie Scott; Bullock's, Southern California. Van Raalte gloves. Mimi di N belt and pin at Bonwit Teller. Coiffure: Alan of Kenneth. Shiny lipstick: Blush Dazzle by Coty.

WRAPPED, FURRED, right, the Anything Goes coat—steel grey, short, tied belt, a dyed opossum collar. Coat lining, and knitted wool dress: peach. Shannon Rodgers for Jerry Silverman; coat of Dacron and cotton (Galey & Lord fabric, Zepel finish); about $190. At Miss Bergdorf of Bergdorf Goodman; Rich's; Joseph Horne; Hudson's; Bramson; Z. C. M. I.; I. Magnin. Stanley Hagler earrings. Sunglasses: Bernard Kayman. Gloves by Sant' Angelo for Crescendoe-Superb. The coiffure by Suga of Kenneth. Other stores for both costumes on the last page of this issue.

help YOUR HELP TO help

By Roberta Brandes Gratz

Employment as a domestic is the career of least appeal and last resort. The responsibilities it carries are enormous, the rewards are minimal. The demands it makes in hours of physical energy are tremendous, the financial return is more often than not an insult.

Yet the position of domestic worker is one of society's most important jobs. The maid, as she is known, is frequently the pillar on which a family's routine rests. She may live in and do everything from buying the food to laundering the husband's shirts; she may just come in daily to care for the children and clean the house. Whatever service the maid performs, she liberates her employer from all or part of the household drudgery—frees her to have a career, to do volunteer work, or to play canasta. To her employer, a maid is essential and valuable. All across the country her job is a position in desperate need of being filled. A scarcity, to be sure, is there. But housewives rarely stop to question why, or to understand the answer.

If the housewife dared to question—honestly, objectively—a great discovery would befall her. For it is she who is to blame. She has taken advantage of the good maids, the good nurses, the good laundresses; she has set unfair standards, made uncalled-for demands, and all for a price that amounts to the biggest bargain in her budget.

The housewife has driven out the maids, driven them to other jobs that offer, perhaps, only equal wages but have, instead, set hours, fringe benefits, paid vacations, and above all dignity. Domestic workers flee to any job where authority is once removed, where some form of spokesman—perhaps a union—eliminates dealing with the employer on a personal, one-to-one basis. The result is obvious. The once-skilled career of the domestic has largely become the domain of the least educated, the least advantaged—those untrained for anything else.

Outside influences, of course, have left their mark. The flight to other fields of employment has roots in basic economic and social changes woven into American life over many years. During World War II, for example, the great shortage of men led many domestics into factories. Later, they turned to restaurants, hotels, supermarkets, or offices.

A desire for self-improvement pervading all levels of American society touched the domestic as well. There was nowhere for the domestic to go but up, and as soon as she saw the freedom with which everyone else was moving in that direction, she didn't hesitate to join.

The effect, too, of the civil rights movement can not be minimized. There was a time when Southern Negro women formed a major part of the domestic-labour force. No more. Some of the older generation still remain as maids, but their children want better opportunities. Many young Negro women would now rather "starve" than face the indignities of being a maid. If they do enter the field, they are far from willing to accept the conditions under which their mothers worked. And they don't have to.

Regardless of the specific cause, scores of women have left domestic work for better work. Better because the American housewife, as employer, has stayed out of the mainstream of American progress. She has failed to upgrade the job of domestic.

In some cases, the housewife met the increased wage demands—increases that in the end still don't measure up to other fields. If she did meet them, it was with great reluctance after long resistance. Yet no change in attitude or treatment followed. "No maid quits because of wages alone," one employment agency director said. "She quits because, at worst, she has been treated like dirt or, at best, with demeaning benevolence."

In interview after interview with employment agency people and domestic workers, this same complaint is heard. Even in conversations with housewives, the evidence is clear. Unaware of the self-indictment her words carry, a housewife despairingly said: "All of a sudden my girl quit, for no reason at all. This was after I had given her all sorts of clothing and food and not long after I started paying her social security." (Social security payments aren't even an extra. Since 1955 maids and employers have been required by law each to pay half of the worker's social security. In some cases, the employer pays both shares; in others, the employer doesn't even want to pay her own share.)

There is no doubt that large amounts of irresponsibility, absence of initiative, and lack of pride in their work exist among domestic workers. These things also exist among secretaries, saleswomen, waitresses, and whatever. But housewives frequently use this as the catchall excuse, the reason for their maids quitting. More often than not, the reason is too complicated for such easy simplification.

The shortage being what it is, housewives face great difficulties in finding a maid. The hardest to find is that rare all-around, live-in maid. For the non-city family whose problems are compounded by the lack of public transportation, a live-in girl is the only hope. More and more such families have looked abroad, importing girls with the minimum hope that if they stay beyond a week, they will remain at least a year.

The United States immigration laws, however, are absurd and self-defeating. Many foreign girls say they want jobs as domestics with an American family. They find a sponsor, arrive here, quit soon after, and find work in another field—all according to their well-planned intentions. In many cases, however, the girl stays, and her employer is equally dismayed to find she is totally unfamiliar with the language, cooking, appliances, and general way of life. Frequently, too, the girl has never before performed

domestic work even at home and is all the more difficult to train.

One pessimistic employment agency director believes that "the foreign market is shot. Women here have been disappointed too often, particularly after going through the long ordeal of bringing in a girl. Immigration hasn't helped the shortage at all. The government wrongly assumes that a girl brought in as a maid will stay as one once she's here."

A housewife, who has "been through" two foreign girls and is going to try her luck "one more time," said: "Our expectations are much greater than these girls can usually meet. Foreign girls with any education are above the level of the work. They don't have pride in their work because they feel above it. There is no initiative and they must be directed every step of the way. It's really a very lonely job, and for some girls independence is more important than money, so they turn to other jobs."

A young English girl, who came to this country last year to work for a family in suburban Chicago, received $55 a week (had the partial care of one child), quit within a few months to work for a large Chicago company as a clerk-typist trainee at a starting salary of $75. She had, of course, to pay for food and her room but she had more freedom. In New York City, a Negro woman, who had worked for fifteen years as a live-in general houseworker and four years as a live-out day-worker, finally gave up the field entirely for easier work in a factory where she earns $87 for a forty-hour week; more weekly money, fewer hours, but more expenses than she had as a domestic. In the view of both women, the monetary sacrifice was well compensated by the new independence and dignity.

One of the cruelties of the Federal minimum-wage law is that domestics are not covered by it. Salaries, therefore, vary greatly across the country. In deep rural regions, where there are few domestics in any case, the wage for a live-in maid is $35 to $75 a week, depending on the desperation of the employer. (Day rates vary from $1.25 to $2 an hour.) In New York City, for example, a reasonably competent general houseworker gets about $75 to $80 a week; she must cook, serve—but not full waitress service—clean, do the silver, and watch out for the children. She usually has every Thursday off and every other Sunday, but the time of leaving is negotiable during the first interview. An experienced general houseworker who does the same work but better and fuller, and probably could get a cook job if she were willing to work with other staff, gets about $85 to $100 a week. She is not only rare but disappearing rather rapidly, except for a lessening number of *experienced* employers who understand maids' problems and take care of them by spacing the work but not exacting too much every day, and by realizing that a maid's illnesses are just not carelessness and irresponsibility. In other large cities—Chicago, Philadelphia—the terms are fairly much the same. In cities, however, where there is a large labour pool of unskilled workers—Los Angeles and Atlanta, Georgia—the usual wage for domestics is between $40 and $50 a week, no matter whether live-in or live-out.

Young general houseworkers dream about being a salesgirl in an important New York City specialty store or department store. At one of the most famous of such specialty shops the starting salary for an inexperienced salesgirl is $65. After a few weeks work she is eligible, like the other workers, for the store's 25 per cent discount on anything bought in the shop.

Dayworkers are the only solution for many families; but even the do-everything dayworker is in short supply. Like other fields, this one has long been on the road to specialization. This is reality but it is a reality that housewives refuse to accept. The kind of houseworker a woman hires bears no relation to her shortcomings as an employer. Some of the housewives' most frequent failures—failures their husbands long ago learned are unforgivable in the business world—are: inadequate delineation of responsibilities from the start; unpaid layoffs during family vacations; inconsiderate switching of time off to suit the family's convenience; no overtime or sick pay; no social security payments; and giving cast-off clothing as a bonus.

Other shortcomings are more subtle and almost intangible. With the young generation of housewives—under thirty-five—a split picture emerges. "Young homemakers today," one agency director pointed out, "are less demanding and more informal. The style of household has changed. It's more relaxed. The pressure has gone."

Another director said: "The young woman today is not captain of her own ship as she was years ago. Then a woman knew how to handle every segment of the daily routine; she knew how to train, communicate, and plan, how to develop a rapport and mutual respect with her maid. They were partners. Now young women are amateur housewives and amateur employers. They are more educated, more ambitious and would rather do other things than clean house—anything to get into the outside world."

Thus, not only are young women now faced with ill-trained workers, they themselves are ill-equipped to train them. The breakdown in family technology is evidenced by the plethora of "how to" and "self-help" books that cover everything from baking to basket weaving, darning to diapering. The days are long gone when such womanly skills were passed from mother to daughter. "Whenever I place a woman who can cook, sew, iron, et cetera," one agency woman said, "I always encourage the employer to expose her daughter to these things."

There is another breakdown—a breakdown in child discipline—which is a cause of deep concern among workers. Many of them are fleeing families in which the dictum "spare the rod and spoil the child" no longer rules. Mothers are ambivalent about letting the baby-sitter discipline the child even in the mildest way. And when, for example, one baby-sitter complained to her employer that six-year-old Steven was being constantly abusive and disobedient, she was confronted with the response: "What can I do? He's the same way with me." Another girl quit after the child she was caring for accurately threw an ink bottle at the back of her head, knocking her unconscious. Not even a mild reprimand from the mother. Children are quick to take on the habits of their parents. If they hear the parents speaking disrespectfully about the maid, they will do the same. Once their first abuse goes unpunished by the mother, the pattern is set.

Basic to everything else is the real problem of incredibly low wages, low in comparison to other fields and low for the work involved. If a woman were willing from the start to pay for the skills she requires, her search for a good worker would not be endless. In most cases, she isn't. It's the one item in her budget for which she tries to bargain.

When an agency representative asks a woman, "What salary are you offering?" the usual answer is, "I don't know. What's the minimum these days?" Yet any item, luxury or necessity, that she purchases in a store has a price tag. Either she pays the price or goes without. There is no room for dickering, except when it comes to hiring a maid.

The employer then wants all the luxuries *and* a maid. The luxuries she can buy on credit; the maid requires cash. Old clothes don't pay the live-out maid's rent and leftover food can't feed her family. A basic rule should be: Anything given beyond the wage just doesn't count.

The housewife who seeks a bargain ends up with someone of no value and paying her more than she's worth. If a woman pays a respectable wage, her high expectations are justified; she will get what she pays for. Consciously or not, housewives now want their maids to subsidize their freedom.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The nervy letdown after the Republican and Democratic conventions, a period of political postpartum blues. . . . "Lack of dialogue," the bonehead neo-phrase for broken communications. . . . All the splinter campaign issues yet to be swept up and bundled, and the remark by Kingman Brewster, junior, President of Yale University, that "It is so much simpler to mobilize a legion under a negative slogan than to organize agreement on one out of an infinite number of affirmative possibilities."

PEOPLE ARE TALKING ABOUT . . . Tiny Irvin who sings ungirdled blues and has the face of a rural Buddha; wearing house slippers and a dime-store dress cut short apparently with manicure scissors and carrying a small startled grey poodle, she rolls with her songs, waving off the notes she can't hit and blasting "Ol' Man River" into a flood. . . . In the imaginative series of short films group-named *The Kinetic Art,* the one named *La Pomme,* by the French painter Charles Matton who has plastered still photographs and film footage of women, babies, and household banalities together with a grout of drawings to make a round luscious picture about love.

PEOPLE ARE TALKING ABOUT . . . Dip, the kid word for either a flub or an archaism: To fall on your face is a dip, so is Shirley Temple. . . . The Don Ellis record *Shock Treatment,* an agreeable loud noise sometimes buzzing with saxophones, like a dream tomorrow about music of the thirties. . . . The new novel *The Public Image,* by Muriel Spark who writes, in her attractive way, as if she were looking at people in the dark with an erratic pen flashlight, a light that fails this time when it strikes her heroine Annabel Christopher, beautiful but dim after that other Spark heroine Jean Brodie, irritating, grandiloquent, and off her nut.

PEOPLE ARE TALKING ABOUT . . . The prickle of suspense around the opening of some universities' classes this fall and one of the surprise findings by Dr. Luis Sanchez, Rector of the University of San Marcos in Peru, where for more than a decade students have had one-third representation in the running of the university, that at meetings a student one-third adds up to more than a faculty one-third: The professors are never all there. . . . The citizens of Shigawake, Quebec, whose eroded faces and wary silences give bone to the fatty Freudian film *Isabel,* photographed broodingly on the Gaspé Peninsula.



DR. DESMOND MORRIS is a naked ape who lives in a pair-bond with Ramona Morris outside his clan territory, England, in a new fixed home base on the island of Malta, where he was photographed, *right.* There his den is a vast white nineteenth-century villa filled with boulle furniture and large, violently bright paintings by Dr. Morris of biological shapes and organic growths, with other paintings by chimpanzees and orangutans, as well as one by a baboon. In this lair, Dr. Morris sits out success. As author of *The Naked Ape, A Zoologist's Study of the Human Animal,* this rampageous, spontaneous man with bursting gestures and a wicked laugh dumped wealth on himself like a sudden shower. "I'm fascinated by my reactions to my worldly riches, chauffeur-driven Rolls-Royce, servants, everything money brings," he said. "I can't help treating it as a giggle and at the same time it worries me." Dr. Morris's worry is publisher's ecstasy. His book—selected by a large book club, excerpted by *Life,* condensed by *Reader's Digest,* serialized by newspapers—has sold half a million copies, will go into a paperback edition next year, and on into the movies. Born in Wiltshire, Desmond Morris took a first-class degree in zoology at Birmingham University, delivered his doctoral thesis at Oxford on the mating habits of fish. In London he ran a television series on animal life before he became curator of mammals at the Zoological Society. A man of unbottled enthusiasm, energy, and delight. he had written ten books—three with his wife who is a writer and historian—before he had the small, perfectly obvious, and perfectly unused idea of writing, in *The Naked Ape,* about humans as one of the 193 living species of primates, the only one without a thick covering of hair. Behind the scientific front of language ("pair-bond"



PATRICK LICHFIELD

describes monogamy) lurk endearing, old-fashioned beliefs—possibly one of the reasons for the book's success, for Dr. Morris's amusing, wry, clinical vocabulary has wrung the sop out of sentimentalized images of marriage, mother love, breast feeding, courtship and left them bare but solid. Now Desmond Morris, in his flamboyant Maltese garden guarded by fifteen-foot walls, works on sequels to *The Naked Ape*. "I'm planning four new books," he said. "My only problem is the sexy orange blossom and the allure of Mediterranean life."

Ludmila

BY EDITH LOEW GROSS

Ludmila—with people she feels close to, she is Lucy or Lucia—is adorable, petulant, willful, cooperative, charming, stubborn, trusting, wary, outgoing, self-centred, ardent, aloof, emotional, dedicated, childlike, womanly, and completely romantic.

. . . She is rapturously in love with her husband—Alexander Zbrouev, an actor—"He is beauuutiful! *Beautiful!*" Her blue, huge, slanted eyes glow; her smile, her voice are ecstatic—"The best man on earth. The most handsome—*samyi krasivyi!*—the most handsome in the world!"

. . . She is superstitious: Her baby daughter, named in honour of Tolstoy's Natasha, has never been photographed—"that would be bad luck." She believes deeply that her own birth—in Leningrad, on the 24th of January, 1942—was attended by good signs and omens, for on that precise day the bread ration for the city was increased by 100 grams, marking the beginning of the end of the 900-day blockade. The ice road—"the road of life"—was complete; supplies would start to trickle through; and among the first of these—those precious few slices of bread—arrived on Ludmila's day . . . a sign of hope.

. . . She has coquetry: She teases our American interpreter about his Georgian inflection, making pretty moues as she mimics—"Listen to you—zoop! zoop! zoOOP!"—her voice spirals recklessly, her hands make little fouettées in the air. And she teases her own wobbly English—"May I huv uh ceeg-uh-raht . . . ahnd . . . uh MOTCH!"; entertains us with renderings of "groovy," pitching it high and low, rolling the r, languishing over the o's, dimpling as she stretches out the y; puzzles aloud about "this doing-your-own-thing"—oh, the meaning is clear enough, but why anyone should make a catchphrase of something so natural is a mystery. Ludmila has always done her own thing.

. . . She has dignity: At the Russian Tea Room, where we are lunching, we are approached by an elderly waitress named Nadia. "Where is she—my lovely, my beautiful Natasha, my heroine of heroines?" And at once, here *is* Natasha. The back straightens, the neck lengthens, and with perfect noblesse oblige, she extends a hand to Nadia, chats easily and gently—the gracious young aristocrat accepting tribute. . . . Above all—as though by some curious osmotic process she had absorbed the character into her own ego—Ludmila is Natasha. She identifies with her passionately. And, by extension, with *War and Peace*. She has read the book five times. She has made pilgrimages to Yasnaya Polyana, where it was written, and haunted the Tolstoy Museum. She has read everything there is to read about Tolstoy and everything about the real people who were prototypes for the fictional ones. "For our people *War and Peace* is more than a classic—much more even than a very good book. It is a bible—it's so close to our hearts, so close to our lives. This film we have made—it is not just a film. It's part of us, part of *me*. More than anything, I want people to feel some of what we feel about it. To love it. To love me—Natasha-me."

And so, as *War and Peace* goes from country to country, continent to continent, there goes Ludmila—not simply an actress on the road with a film, but a woman with the cause of a lifetime. Will it help to give interviews? Then she will give interviews, even though "there have been, once or twice, stupid reporters who try to make me say we do this or that much better in my country than in yours . . . or who ask foolish questions like, 'is it true that every morning for breakfast you have a big glass of vodka and a big bowl of caviar?' Then I do not answer; I ignore. There was one woman who wanted me to give her a recipe—imagine!—when have I time to learn recipes? But she was a nice person and I wanted her to think well of me. So I tell her about Sauerkraut Soup, which is a national dish. You should have heard me!—with such authority I say how to make it. Now I worry that somebody will try it and will have a terrible failure. *Zhal'*. Still, what has Sauerkraut Soup to do with Natasha?" . . . Will it help to pose for pictures? Then Ludmila will pose, although, inexplicably, she dislikes having her picture taken. "But (Continued on page 420)

Ludmila Savelyeva, the ravishing Natasha of the movie "War and Peace"

The hat, a small toque-like affair of black velvet, tied under the chin. This, to order at Bergdorf Goodman.

AVEDON





Ludmila

"...Passionate, devil-may-care, willful, and tender."—Natasha, as Henri Troyat describes her in his book *Tolstoy*...and as Ludmila Savelyeva plays her in the great Russian movie of *War and Peace*....Ara Gallant coiffures with, *below*, a high, carved, gold crown on a comb—this, by Domingo de la Cueva.





Ludmila

Tolstoy's "graceful little imp" in claret cotton velvet with lacy white cotton collar and cuffs—a full-sleeved demi-long dirndl dress, by Kasper for Joan Leslie (pantaloons added). About $160. At Miss Bergdorf of Bergdorf Goodman; Thalhimers; Joseph Horne; I. Magnin. For other stores, see the last two pages of this issue. Coiffure by Ara Gallant.

The deep-green velvet Empire—a lantern-sleeved dress with a demi-long spring of fullness over the white lace pantaloons from across the page. Miss Branell dress; velvet of Acele acetate and rayon. About $190. Bergdorf Goodman; Rich's; Swanson's; Gus Mayer; Sanger-Harris. Headpiece by Lee Menichetti. White satin toe-shoes by Capezio.

AVEDON



BERT STERN

BEAUTY *bulletin*

THE NEW ART OF FACE COLLECTING

You know how it goes with collectors—of anything. They will not leave a good collection alone. And so it goes with collectors of faces. They will not, you might say, leave swell enough alone. . . . It started with the very young, the fine art of face collecting. Now, like other young-generated games, it seems never to have known an age limit. Any woman with a smidgen of verve has become a facial hypocrite: two-faced, three-faced, four-faced—you name it, she'll "face" it. With good reason. For the transforming ingredients present themselves in abundance, and the new "arts-and-crafts" systems of makeup render physiognomic features a rather accidental happening, there at best to present a challenge. You can blow up an eye. Play down a nose. Lift a cheekbone. Redirect a chin. Make an overfed cheek seem in need of C.A.R.E. reinforcements. And a stingy mouth as generous as a nervous candidate's promises.

What does matter is the quality of the canvas beneath the artwork, the clay beneath the moulding hands. Great skin can be created. Here, and on the following pages, some new wherewithal for its creation, its adornment, its cosmetic reconstruction. Water ways and seaweed ways to win a good skin. Turtle oil ways and breezy ways and golden ways to lace a face into shape. . . .

Collect a face with water.

The water baby, above, celebrates the newfound joys of collecting her face with soap and water. For this Estée Lauder has designed soaps and conditioners to enable skins to enjoy all the facial power that soap and water can convey . . . without retribution. Gentle Facial Shampoo, a gel soap, leaves a skin mollified. Scrub soap blended with crushed almonds combines kindness with determination. Almond clay pack masque further clarifies. . . . A milk rinse reinstates the protective mantle soap and water may have dislodged. . . . A green cream intervenes between face and makeup, keeps oil out of makeup, moisture in skin. . . .

Estée Lauder has logged a great case for water. . . .

Collect a face with turtle oil.

That lovable mariner's been especially newsworthy since Polly Bergen enveigled him into moisturizing faces on the grandest scale ever with her famous Oil of the Turtle. Now Miss Bergen's put her turtle in makeup, "Moisture Blend": soufflé foundations, transparent powder, colours that contour and highlight. A whipped-cream rouge in one shade only—sheer heaven. Girl at right wears green eye shadow, one of several prematched colour teams. Twelve turtled lipsticks contain sun screen. Lipstick here: Positive Orange with Orange Frost. Yellow-dyed mink jacket, made to order by Maximilian. Charles Elkaim earrings. Hair by Suga of Kenneth.

PENN



PENN

FACE COLLECTING

Collect a face with a breeze.
A look that implies you don't stint on outdoors, you've cherished your season in the sun.
"Tawny Tint" transparent face gel creates a canvas for further embellishment, as left. It's Max Factor's "Breezy Look," implemented by other sun-struck Geminesse excitements.
A cool tan fluid makeup; a barely detectable Geminesse matte powder; a tawny blush reaching for cheekbones.
Eyebrows brushed up with a brown Geminesse pencil. Eyelids blended with Sunlight eye shadow, creased with a wing of Burgundy eye shadow.
Eyelashes made fringier with cropped vertical lines of a liquid Geminesse Black Burgundy liner.
A mouth of Geminesse terra-cotta, angled to go with the feathery eyes.
All a splendid way for a face to behave with a leather-trimmed tweed suit, a pink cashmere funnel-necked sweater, by Bonnie Cashin for Philip Sills. Robert Originals earrings. Hair that discloses the headline, by Kenneth.
Collect a face with able fingers.
Made more dexterous by expansion and contraction. Exercises tooled, in this instance, by some rilliant new blue jewels from Tiffany, via Tanzania. Tanzanite is their name....
Pointed up by Max Factor's UltraLucent Champagne Ivory nail colour.
A jewel you don't stir, you don't shake. You just watch it shine, unsullied, for possibly two weeks....



BEAUTY *bulletin*

FACE COLLECTING

Collect a night-time face with gold. Such as the complex of gilt, left. Pot O'Gold cream paint; gold-dusted eye shadow; a goldenrod of lipstick, Gold Lamé, coats the mouth. The clever goldsmith: Frances Denney. The golden-fingered dressmith: Oscar de La Renta; dress with bogus pearls and a see-through gold galloon top. Hair by Suga of Kenneth.... Collect an all-time face with wild Irish moss. Ever see a Kerry dancer? Watch the girls on Dingle? Or ride a Killarney pony? Then you know the facial pomp and circumstances of complexions that have met with the beneficence of real Irish moss. A wild type of seaweed that is good enough to eat. And long has been eaten. As food and as medicine. (Workers who handle it are known to have the smoothest hands in captivity.) Dorothy Gray inserted it in some new skin helpers, Satura Algene, about which read particulars on page 68. Long black velvet dress by Sarmi, deep plunge outlined by camellias. Hair by Ara Gallant.



PENN

ARNAUD DE ROSNAY

LONG, WITH LACE, this page. Magnificent ornamentation for black—white lace, light, foamy, shimmering over gold galloon and pearly beads that edge the deep neckline and wrists. How the dress shapes: small at the top, with a long full skirt. By Oscar de La Renta, of gros de Londre silk (Onondaga fabric). At Bergdorf Goodman; Hutzler's; Swanson's; Sakowitz; I. Magnin; El Palacio de Hierro. Charles Elkaim earrings.

SHORT, WITH SATIN, opposite, ornamented in gleam and polish. Black dress with a short full skirt; the shirt collar opened deep, and winged cuffs, of white satin, pristine against gold galloon and pearly beads. At the waist, galloon frogs. By Oscar de La Renta, of black silk crêpe (Ducharne fabric). At Bonwit Teller; Nan Duskin; Hutzler's; Swanson's; Sakowitz; I. Magnin; El Palacio de Hierro. Michael Hic earrings. Vision pantie stockings. Makeup colour, N-3; Lipstick, Charcoal Orange; both by Shiseido. Coiffures: Alan of Kenneth.

PENN

evenings—
ornamented
black



SABLE CAPE, SATIN PANTS, AND TUNIC, left. The full swing, the dazzle of sable—greatness for a cape now. Over a tunic and pants of deep brown satin. Cape by Ritter Bros.; of natural Russian Crown sable. At Rich's; Woolf Brothers; May D & F; Bullock's-Wilshire. Tunic and pants by Jacques Tiffeau for Tiffeau & Busch; of Orlon and acetate satin (Onondaga fabric); at Lord & Taylor. Charles Elkaim earrings. Long necklace by William de Lillo. Shoes by Golo.

LODEN CAPE, SILVER FOX LINING, right. The wide, swinging cape-shape in black Loden cloth, lined with natural silver fox that spills out the top for an ear-high collar, forms bands down the front. Closed with three frogs. Flung over wide straight pants of grey wool flannel. Cape by Fernando Sanchez for Revillon, Paris. At Saks Fifth Avenue. Pants by Lynn Stuart for Mister Pants. Calderon chain belt. Shiny boots by Mademoiselle. Both coiffures by Alan of Kenneth.



capes—fur in,
fur out—
over pants

PENN



PENN



ORNAMENTED BLACK VELVET, far left, the nine-tenths length of luxury, banded widely with brilliants and belted—a dazzling dinner dress dazzled further with a diamanté headband, huge diamanté ring. Murray Nieman for Hannah Troy. Lord & Taylor; Stix, Baer & Fuller; Sakowitz. Sheldena ring. Stanley Hagler band. Bruno Magli shoes.

PANTS WITH TUNICS FOR EVENING. this page: The tunics are perfect little dresses on their own; belted and worn over good, straight, wide pants, they're the newest way to look for evening. Left: A little navy wrap dirndl'd over navy flannel pants, turned out with a wide golden mesh belt, big black fox muff. Stan Herman for Mr. Mort: wool loomed in America. Dress about $50; pants about $30. Bonwit Teller; Hutzler's; Thalhimers; Joseph Horne; I. Magnin. Other stores, see last page of this issue. Fredrica muff. Belt by Elegant. K.J.L. bracelet. Herbert Levine boots. Right: Pants plus a high-necked black jersey tunic swathed in sashes—red and pink, fringed, jewelled. Deanna Littell for Henri Bendel; Racine wool. Also: Nan Duskin; Neiman-Marcus. Charles Elkaim earrings. K.J.L. pin. Margaret Jerrold shoes: Henri Bendel. The coiffures, both pages, by Alan of Kenneth.

The New York Collections

ornamented black— the diamanté dresses



DIAMANTÉ TIERS ON BLACK CRÊPE, left: in the ornamented-black-for-evening spirit—an ankle-length dress spilling in diamanté tiers from a raised waist, the long glittered sleeves widening like fans at the wrist. By Samuel Winston, of acetate and wool crêpe. At Saks Fifth Avenue; Harold's; Swanson's; Neusteters. Michael Hic earrings. Margaret Jerrold shoes: Henri Bendel.

DIAMANTÉ BANDS ON BLACK VELVET, right, gleaming at the throat and wrists of a short belted dress flared at the hem; more brilliants lighting a jewel-fringed Indian headband. Dinner dress by Harvey Berin, of Enka rayon velvet (Martin fabric). About $185. At Bergdorf Goodman; Joseph Horne; Thalhimers; Rich's; Hudson's; Gus Mayer; I. Magnin. Emme band. Michael Hic earrings. Hanes stockings. Coiffures: Alan of Kenneth.

PENN





ornamented black— with pants

THE SMOKING WITH JET, left: perfect little evening tailleur in black velvet—the jacket gleaming with jet beads and fleury black braid, over straight braid-striped pants. By Bill Blass for Maurice Rentner. To order at Saks Fifth Avenue; Nan Duskin; Frost Bros. Pin by de Cremieux of Albert Weiss. Adler socks. Margaret Jerrold shoes; Bernard Abrams buckles. Coiffure by Suga of Kenneth.

DIAMANTÉ PULL OVER WIDE PANTS, right: long, lean black knit turnout turned on with glitter and brilliants and a big fur muff—the glitter knitted in, the brilliants tracked down from a high neck and ringing the cuffs of the pullover. By Trigère, of handknitted wool and Lurex. Lord & Taylor; Thalhimers; Halle Bros.; Gidding-Jenny; Swanson's. Earrings by Michael Hic. Black-dyed lynx muff by Reiss & Fabrizio. Margaret Jerrold shoes: Henri Bendel. Coiffure: Alan of Kenneth.

PENN

GOLD LACE ON BLACK VELVET, this page: madly romantic way to look for evening, this little belted black velvet dress with lace gilding the throat, rimming velvet cuffs, flashing around a short flared hem. By Moe Nathan, of Crompton rayon velvet. About $110. Saks Fifth Avenue; Maison Blanche; Sanger-Harris; Sakowitz. Earrings and filigree chain belt by Robert Originals.

THE COMPLETE BODY STOCKING, right: a lacy black top-to-toe leotard is what's going on under the black velvet dress at left, and it's what's going on now in the way of under-dressing—it's all any good figure needs to slip right into, step right out in. Body stocking by Ariadne, of stretch nylon lace. $10. At Best & Co.; Hutzler's; Hudson's; Joseph Horne; Gus Mayer; Swanson's. The coiffures on both of these pages, by Suga of Kenneth.

PENN

ornamented black–over lace



ornamented black—the velvet coats



SPARKLED BLACK VELVET CAPE-COAT, this page: double-breasted with diamanté pearly buttons; little elbow-length cape rounding the shoulders—dashing way to brave a wintry evening, with the cosiest black and white mink muff. Handmacher, designed by Mario Forte; Acele acetate and Enka rayon (Martin velvet). With matching dress, about $200. Sara Fredericks; Halle Bros.; Marshall Field; Stix, Baer & Fuller; Z.C.M.I.; I. Magnin. Michael Hic earrings. Kislav gloves. Muff by Alixandre. Coiffure: Alan of Kenneth.

SPARKLED BLACK VELVET OFFICER'S COAT, right: all-night long romantic with glimmery jewelled buttons, a notched white mink collar, wide cuffs, and a downy white mink muff. With matching dress, by Nat Kaplan; Acele acetate and Enka rayon (Martin velvet). Saks Fifth Avenue; L. S. Ayres; Swanson's. Napier earrings. Rings by Jack Gilbert, Marvella. Ben Kahn muff. Coiffure: Suga of Kenneth.





THE LITTLE LIFT for the waist, above—violet dress, shirt-cuffed. By Jacques Tiffeau for Tiffeau & Busch, of Trevira and wool (French River Mills fabric) ; about $235. At Bloomingdale's; Swanson's; Sanger-Harris; Sakowitz. Freirich pendant. The crosses by K. J. L. and Mimi di N. Coiffure by Alan of Kenneth.

THE DAY IN GREY, right—wool dress with high waist, buttoned belt, pleats. By John Moore. At Sara Fredericks; Nan Duskin; Montaldo's; I. Magnin. Earrings: Robert Originals. American Authentics pendant. Crosses by K. J. L.; Mimi di N. Silver fox muff, tailed: Fernando Sanchez for Revillon; at Saks Fifth Avenue. David Evins boots. Coiffure: Suga of Kenneth.

HOUND'S-TOOTH coat, opposite, short, wide-collared, back-belted, over its own ivory jersey dress. We added matching gaiters in brown, blue, white. A woolmark turnout by Belle Saunders for Abe Schrader; about $185. At Lord & Taylor; Jordan Marsh, Boston; Julius Garfinckel; Halle Bros.; I. Magnin. Napier earrings. Stuart May sunglasses. Scarf and cuffs by Doro. Archer tights. The coiffure by Suga of Kenneth. For other stores, see the last page of this issue.





THE SHORT BELTED COAT PLUS FUR MUFF, far left: bright-navy flap-pocketed; buttoned and buckled in brass . . . a wallop of muff checked in black-dyed and white mink. A woolmark coat by Henry Friedricks for Brittany. Anglo fabric. About $145. Bloomingdale's; Wm. Hengerer; Julius Garfinckel; Bramson; I. Magnin. Other stores, last page of this issue. Reiss & Fabrizio muff. K. J. L. earrings: Bloomingdale's. Belt: Christian Dior for Abbe Creations. Glentex scarf and cuffs. David Evins boots: I. Miller.

THE NINE-TENTHS COAT PLUS YELLOW, left: yellow enamel Maltese cross at the neck, sharp, shiny yellow patent belt, yellow-rimmed black buttons—on black wool twill with a shirred skirt widened at the hem. Originala coat; Anglo wool. At Lord & Taylor; Thalhimers; I. Magnin. Maltese cross added. Adolfo hat. David Evins boots: I. Miller. Alan of Kenneth coiffures here and far left.

THE WESKIT PLUS DIRNDL, right, plus shirt—jewel-buttoned grey weskit with matching dirndl, palest blue-grey crêpe shirt and a fringed scarf. By Seymour Fox of Trevira, wool, and baby llama. French River Mills fabric. American Authentics belt. Eyes fringed by Oops Lashes. All: Bonwit Teller. Turnout: Wm. Hengerer; I. Magnin. Adolfo hat. Berkshire socks. House of Joy ring. Kenneth Coiffure.





THE YOKED LOOSE-HEMMED COAT, far left, in dark grey with black leather collar, black leather yoke-wrist-and-hem bands; plus a big fluff of muff, black leather boots. By Bonnie Cashin for Philip Sills, of Acrilan and Dynel pile (Glenoit fabric). About $160. Saks Fifth Avenue; Hutzler's; L. S. Ayres; Neiman-Marcus. Mimi di N earrings. Emily Wetherby stock. Muff, Reiss & Fabrizio. David Evins boots. Coiffure: Alan of Kenneth.

THE PERFECT BELTED SHIRTDRESS, near left: if one dress is it, this is it—easy-going in dark-brown wool, with a little standing collar, square golden buttons, a jangle of golden-mesh and coin chains wrapped around the waist. By Oscar de La Renta; Ordelaine wool. About $160. Lord & Taylor; L. S. Ayres; Swanson's; Sakowitz; I. Magnin; El Palacio de Hierro. Belt by Oscar de La Renta. David Evins boots. Coiffure: Suga of Kenneth.

THE WIDE-COLLARED COAT, this page: large generous revers looped with black braid—rolling out to the shoulders of a short back-belted coat in navy wool broadcloth. By Jay-Henry; Blin & Blin-TSM fabric. Bonwit Teller; Gidding-Jenny; Hudson's; Harold's; Montaldo's. Other stores, last page of issue. Castlecliff earrings. Doro scarf, cuffs. Rings: Cadoro, Coro, K.J.L. Stockings, Bewitching. Henri Bendel boots. Kenneth coiffure.

PENN

the variety of coat lengths

NINE-TENTHS COAT, left: the proportion that flows from small top to lifted waist to hem. Camel wool with deep-brown nutria collar and cuffs rimmed in the same gilt braid frog fastenings are made of. By Seymour Fox; Anglo wool loomed in America. Bonwit Teller; Hutzler's; Joseph Horne; I. Magnin. Adolfo hat. David Evins strapped black boots. Kenneth coiffure.

DEMI-LONG COAT, right: shorter than nine-tenths, longer than short—here in silvery-buttoned navy wool, notched collar and cuffs of curly Persian lamb. By Seymour Fox; Anglo wool loomed in America. Lord & Taylor; Julius Garfinckel; Stix, Baer & Fuller; I. Magnin. Adolfo hat. Calderon stock. Grandoe gloves. Herbert Levine boots.



DEMI-LONG ENCORE, left, in checkery grey—a coat smallish on top, widened at the hem, over grey suède boots. By Chester Weinberg, of wool and alpaca (Garigue fabric). Not shown: demi-long dress to match. At Bonwit Teller; Julius Garfinckel; Rich's; Neiman-Marcus. Adolfo hat. Castlecliff earrings. Grandoe gloves. Julianelli tasselled boots. **THE SHORT COAT** with the look of leather, right: vivid red way to walk in rain or shine, a versatile little shirt-tailored coat, belted. By Arbé, designed by Dorothy Arden, of leather-like cotton. About $90. At Bergdorf Goodman; Halle Bros.; Gidding-Jenny; L. S. Ayres; Sanger-Harris. Adolfo hat. Robert Originals earrings. Shiny red belt by Elegant. Latinas boots.



PENN



nifty little day dresses

TURTLENECK-SWEATER DRESS, left: and that's telling it like it is—a little red turtleneck gone long. Belt it and run it around town; it's instant classic. Chemise Lacoste by David Crystal; in Dacron double knit with the crocodile insignia. About $36. Altman's; Jordan Marsh, Florida; Higbee; Hudson's; Dayton's; Harzfeld's; Montaldo's; Sakowitz. Napier earrings. Belt by Elegant: Altman's. Rings: Accessocraft, Cadoro, Sandor Goldberger. Latinas bag. Adler knee socks: Bloomingdale's. Bernardo shoes. Coiffure: Suga of Kenneth.

WIDE-WRAPPED BROWN DRESS, right: long widening sleeves, short widening skirt, the wrapped top very narrow to balance the width. A woolmark dress by Marie McCarthy and Larry Aldrich; Meyer Woolens fabric. About $185. Bonwit Teller; Bamberger's; Wanamaker's, Phila.; L.S. Ayres; Sanger-Harris. La Follia pendants. Pantie stockings by Bewitching. Kenneth coiffure. Other stores (both dresses) last page of this issue.



PENN



short furs **over long legs**





SABLE TUNIC, opposite—zip-front with funnel collar, side slits, belted, sumptuous over wide, straight-falling pants. Tunic by Ben Kahn, of natural Russian Crown sable. At Gidding-Jenny; I. Magnin; Creed's of Toronto. Pants of grey wool flannel, by Lynn Stuart for Mister Pants; at Lord & Taylor. Earrings: Robert Originals; at Lord & Taylor. Bracelet: Elaine Starkman. Golo boots.
RED FOX, centre—the fiery fox, glowing here in a short belted coat with high buttons and collar. Long black leather boots with rings of red fox at the ankles. Coat by Fernando Sanchez for Revillon Boutique, Paris; at Saks Fifth Avenue. Boots by Charles Jourdan for Revillon.
RACCOON AND SUÈDE, right—high-waisted top of caramel suède, raccoon at the neck and raccoon from waist to hem. Great proportion over leg-long black boots. Coat by Bonnie Cashin for Philip Sills; at Lord & Taylor; Julius Garfinckel. Earrings by Michael Hic. Gloves by Grandoc. Boots by Latinas. Coiffures by Kenneth.

PENN



pale little day dresses



SILVER-GREY LOOSE AT THE HEM, far left: a golden plaque, golden chains holding the waist. Philippe Tournaye for Mort Schrader, of wool loomed in America. About $125. Lord & Taylor; Julius Garfinckel; Hudson's; Sakowitz; I. Magnin. Monet earrings. Bruce Rudow plaque: Henri Bendel. Capri belts. Lady Exeter stockings. Kenneth coiffure.

GOLDEN-BUFF SHIRTDRESS, above left: open-collared jersey and the niftiest little weskit of tortoise-and-white beaded flowers. Pat Sandler dress of wool jersey, knitted in America. About $100. Miss Bergdorf of Bergdorf Goodman; Wm. Hengerer; Hudson's; Bramson; Frost Bros. Janice Barden weskit: Henri Bendel. Charles Elkaim earrings. Alan of Kenneth coiffures here and with the sweaterdress.

BELTED WHITE SWEATERDRESS, near left—funnel collar, wide hem. B. H. Wragge of Jasco wool jersey, knitted in America. About $125. Bonwit Teller; Hutzler's; Rich's; Hudson's; Gus Mayer; Swanson's; Sakowitz; I. Magnin. Stanley Hagler earrings. Elaine Starkman wrist straps. Janice Barden handbag: Henri Bendel. Adler knee socks. David Evins shoes. For other stores, these three dresses, last page.

PENN



SIDE-CLOSED PLAID, opposite: belted wool coat—brown, white, orangey red (orange dress not shown). Laurence Gross. About $160. Bonwit Teller; Rich's; Hudson's; Stix, Baer & Fuller; I. Magnin. Other stores, last page.

DIRNDL TURNOUT, opposite top: skirt and leather-bound coat in pink-and-brown wool tweed; pink cashmere sweater. Bonnie Cashin for Philip Sills. At Saks Fifth Avenue; Hutzler's; L. S. Ayres.

NAPOLEONIC COLLAR, opposite centre, on a Tattersall coat—gold-red-green Litex wool over a navy silk dress. Geoffrey Beene. Saks Fifth Avenue; Neiman-Marcus.

WESKIT SUIT, opposite below, with pleated skirt, jacket, and weskit of gingery wool shadow plaid; white crêpe shirt. Junior Sophisticates. About $185. Bloomingdale's; I. Magnin. Other stores, last page.

COAT OVER PANTS, right, in buff wool Melton. Victor Joris for Cuddlecoat. About $190. Altman's, N.Y.; Wanamaker's, Phila.; Z.C.M.I.; I. Magnin. Old England watch.

TWO-PIECE KNIT, top left—belted brown wool. Kimberly. About $90. At Altman's; I. Magnin. Other stores, last page.

BELTED BROWN SUIT, centre left—zip jacket, flared skirt. Adele Simpson; Trevira and wool (French River Mills fabric). About $250. At De Pinna; Gidding-Jenny.

PANTS TURNOUT, below left: nutmeg-brown jacket over pants, ascot, and shirt of brown-grey-camel plaid. Jacques Tiffeau for Tiffeau & Busch. Jacket of Stevens Worumbo wool. Lord & Taylor; Jordan Marsh, Boston.









a day im the life...





CONCHITA CINTRÓN

THE GREATEST WOMAN BULLFIGHTER OF ALL TIME, ROMANTIC, SERENE, AMUSED

BY ROBERT DALEY

Conchita Cintrón was not only the greatest woman bullfighter of all time, she was almost the only one. Oh, there have been other girls before and since who lasted a season or two before getting married: *matadoras* in tight pants and frilly blouses who played (or were played by) small bulls called *novillos; rejoneadoras* who wheeled spirited horses round and round similar young bulls until everybody was dizzy, including the bull. In almost every case the horns of the *novillo* had been shaved to bluntness. Sometimes the *novillo* knocked the girl about. Sometimes tourists screamed. It wasn't serious.

But Conchita Cintrón *was* serious. She fought *toros*—real bulls with untouched horns. She fought them on foot and she fought them on horseback as well—no other girl has ever done both in one fight—no man either as far as I can determine. Usually she met each fresh bull on foot, giving it a series of cape passes. Then she would mount one of her exquisitely trained horses and place several *rejones* (barbed sticks of various lengths) from horseback. This took the place of the picador and banderillero acts of a normal bullfight, acts usually performed by subalterns. With Conchita there were no subalterns doing the work, there was only herself. Finally she would get down from her horse, take the sword and red cloth, and do a normal *faena* on foot, bringing the bull rushing by her slim girl's body again and again and then throwing herself upon the bull with the sword.

"If you want them to take you seriously, you've got to fight serious bulls," her maestro, the Portuguese horseman Ruy da Camara, told her at the start. And so she did, usually two such beasts each afternoon. She fought in all for fifteen years, and she fought all over the bullfighting world. She says she fought in Mexico for 265 consecutive Sundays. She fought in Lima, Peru, for $12,000 a performance. She fought in Portugal where the bull could not be killed, and in Colombia, Panama, Ecuador, Venezuela, in Southern France—even in Paris. And lastly, dramatically, traumatically, she fought on foot in Spain. She was thirteen when she started. She was twenty-eight, and weeping, when she stopped. I never heard of anyone else who started that young, and only a handful of the greatest male matadors lasted that long.

She was on the horns fifty or more times. Horses she was riding were thrown by bulls and killed. One fatally gored matador, Carnicerito de México, fell at her feet in the *callejón* where she was standing: "Conchita, he's killed me." She herself was seriously gored twice. She walked in a number of funerals.

Blond, feminine, strongly fragile, and retired—
now the wife of Francisco de Castello Branco—
she rides unnoticed through the Portuguese
village Monsaraz on a famous Arabian mare.

HENRY CLARKE

CONCHITA CINTRÓN

Articles and books were written about Conchita Cintrón. She graced magazine covers and films. In all those years she never wore lipstick, never had a date alone with a man. The mob loved her and sent her flowers but could not get close. At night, Ruy da Camara made her wear dresses. Sometimes by day, travelling the rutted dirt roads from one fight to the next, he also made her get down and walk beside the car to exercise her legs. She went to church a lot and still does. Between fights she fretted: "Without the bulls I didn't know how to live."

Da Camara managed Conchita Cintrón to the top; his wife, Asuncion, was her chaperon. Conchita never knew or cared about the money she earned. When she wanted to buy a new horse, she would wheedle the money out of Da Camara, who always bought her anything she wanted and who kept her money safe for her. It was Da Camara's nephew,

Right: *Senhora de Castello Branco with sheep, lambs, children, and husband.* Left to right: *Pedro, ten, holding a lamb; Ana Mafalda, thirteen, with Ruy, fifteen, holding Francisco, five; Dona Conchita; Fernando, eleven; Senhor Francisco de Castello Branco, and João, fourteen.* Above: *Walking her show dogs, honey-coloured perdigueiro pointers that she breeds, she is openly pleased with the reviews of her autobiography,* Memoirs of a Bullfighter.

HENRY CLARKE





CONCHITA CINTRÓN

Francisco de Castello Branco, whom she married after she retired. Da Camara is dead now; his widow, the aged Asuncion, still lives with them, and Conchita still talks reverently of Da Camara as "my maestro."

No girl, except Conchita Cintrón, ever was a star in the world of the bulls. No other horseman (*rejoneador*), male or female, to this day has ever sold out arenas; Conchita did. The art of *rejoneo* may occasionally be dazzling to watch, but the rider is fairly safe up there on the horse, and so the act has no tragedy in it. With Conchita, since she began and ended each performance on foot, there was all the potential tragedy the mob could stand. Slim, lovely, radiantly healthy, for most of her career she was also very, very young. Of course the quality she communicated was partly sexual; as she put her body and her life in front of the horns, men watched with anguish. But she communicated innocence, too. There was no guile in her at all. The fierce, abnormal determination that put her in the ring in front of a ferocious beast was not visible. Only the love she felt for being there was visible—the love of making the bull follow the sweeping cloth, pass her body again and again along a line she had chosen, turning just so, stopping just so, recharging just so —she (Continued on page 416)

Far left: *A show woman, still with a taste for audiences, Conchita Cintrón, superb in her habit, looking as though she were sitting for a Constantin Guys portrait, riding a stallion at the Lisbon Riding School of Nuno Oliveira.* Near left: *Her strong hands, gentle on the head of a great Arabian horse.*

HENRY CLARKE

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

"Oh please, Miss Kellogg—your autograph?"

This is a little saga entitled "Seymour at the Stage Door." Of course ***Seymour had been to see*** **Hair.** And of course, he had fallen for ***Lynn Kellogg, the statuesque blond goddess*** with her glorious long blond hair. So here he was (1) hoping she would materialize—right before his very eyes. And then, whoosh! (2) the stage door *did* fly open and there she *was!* And long-haired and beautiful! (3) "What? Why yes of course, I'd be delighted to." (4) . . . And then, my dear! she's giving our Seymour a *kiss* too! (5) And then, there she goes—off to wherever goddesses go, all wrapped into her glacé caramel leather coat with shaggy, creamy sheepskin inside, her waist clasped with a fabulous silver and turquoise antique Indian belt, her long blond glory clasped with a band of beads. . . . (6) Ahhh happy, happy Seymour. . . . Actually, Lynn Kellogg has now left the cast of *Hair*. But we'll hear of her somewhere else soon. We do know that her coat is $325 in the "Leather Shop" at Bloomingdale's; her belt is at The American Indian Arts Center, 1051 Third Avenue; and her beaded headband is from African Modern Handicrafts, 63 E. 8th Street. . . .



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"Skin"

Leather. That's what we all want to wear this autumn. Joel (above), found his jacket of glass-crackly chocolate brown kid on the Blvd. St.-Germain in Paris. Nerida saw it, wanted it. So zippo—she had it knocked off, scaled down to her size, added a snip of a matching skirt. $145, made to measure at Casa Cuero, 202 East 61st St....



Agneta's jumper is the colour of her friend, Rachid (right)—buttery-honey. And it's trimmed and belted in diddly bands of the same suède. By Jean Muir. $150. Henri Bendel, 10 W. 57th Street. . . .

Leather—we all want some "skin" this autumn. Romona (above) wears her caramel-coloured, belted weskit and skirt (as Agneta does her jumper) over a taut turtleneck and tights of brown wool. The weskit and skirt, $210 from Gavroche, 827 Madison Avenue. . . . Sweater and tights by Jean Muir at Henri Bendel, 10 W. 57th Street. The clunky-blunt medallion-decorated shoes from Latinas, 769 Madison Avenue....

JACK ROBINSON



Sam and Dave and their act—a dazzling performance of brass, beat, soul, and dance. . . .

Soul Together

That was what it was called. And it really was. A solidly warm, happy evening of togetherness—of twenty-one thousand fans filling Madison Square Garden to watch some of the great "soul" artists of our time—to hear Aretha Franklin, The Rascals, Sonny and Chér, Joe Tex, King Curtis—and Sam and Dave. Sponsored by NATRA and Atlantic Records, the entire proceeds went to the Martin Luther King, Jr., Memorial Fund. It was a night to remember. No one left without the realization that there is some togetherness today. . . .



Aretha Franklin, the great, "the height of soul."



Jimi Hendrix steps up from the audience to say hello. . . .

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Sonny and Chér, looking like tiny—but mighty—magnetic spots in the vastness of Madison Square Garden . . . Chér opening up to sing, as some say, she never has before. . . .



Souls come together at the end . . .



And at the party before . . .



A smattering of soul fans gathered first at the house of Atlantic Record s Ahmet Ertegun. Among them (in front of the Ellsworth Kelly painting, far left), Mrs. Giancarlo Uzielli, Mrs. Charlotte Niarchos, Valerian Rybar. Talking to Mr. Ertegun (left), Mrs. Susan Burden, Mr. Joel Schumacher. Glimpsed in the background, Mr. and Mrs. Alfred Bloomingdale, Mr. Jerome Zipkin, Mr. Charles Adams. . . .



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Conchita Cintrón

(Continued from page 411)

felt a kind of ecstasy, and so did the mob. Every time she had a triumph, flowers fell at her feet "like rubies," as she has written, or "like drops of blood on the golden sand," and she was, for a time, in a dream world all her own.

Conchita Cintrón was born in Chile of American parents; her character is, to me, strictly American. I have never met a Latin woman with Conchita's will and drive, though I have known several American ones, particularly sopranos and film stars. (Most of the other, less successful, girl bullfighters were American as well: Patricia McCormick, Bette Ford). The world of the bulls is brutal and corrupt in all the countries—as brutal and corrupt as boxing—and is no place for a Latin girl of good family. In fact Latin girls of good family rarely even attend bullfights, as if in fear that the dross would sully their reputations.

Conchita's father, Frank Cintrón, born in Puerto Rico, was graduated from West Point and became for a time a career army officer. Her mother, Loyola Verrill, had family roots in New Haven, Connecticut. After leaving the Army, Frank Cintrón went to Chile as representative for a commercial firm; there Conchita was born at Antofagasta on August 9, 1922. The following year Frank Cintrón was transferred to Lima, Peru, where Conchita grew up, going to the American school there and, most of the time, refusing to speak Spanish. She had two dogs, a donkey, a piglet, rabbits, parakeets, a mountain cat, and a lamb. When she made her First Communion her father gave her a horse, but it died when she was ten.

One day, in Lima, Conchita saw Ruy da Camara, middle-aged, distinguished, wearing a monocle, riding on a horse that danced. He had just opened a riding school, for his career as a Portuguese *rejoneador* was over and he was out of favour with the régime in Lisbon. For her eleventh birthday, Conchita wanted only enough money for a riding lesson with Da Camara, who was instantly taken by her fierce concentration, her avidity to learn. At the end of that first lesson, he said to her: "To become a good rider you have to start by trotting for eighty hours and maintaining a good position without stirrups." Eighty hours and money for only one lesson.

Da Camara could not resist her dismay. He agreed to teach her without fee. She learned to jump. Once when the cinch snapped, Conchita was thrown into a corner head first. The horse went berserk, crashing blindly about. No one could get to the child. Da Camara ran for a gun and shot his valuable horse. He then threw Conchita up onto a second horse, which promptly crashed and rolled over her twice. She got up feeling battered. "Until then riding had been a childish attraction, but I had just had a taste of drama . . . and I liked it."

In Peru, Ruy da Camara's life at the riding school lay far removed from the world of the bulls, but that world was still all he loved or thought about. He began to teach Conchita how to fight imaginary bulls from horseback, a boy with a chair playing the bull.

After rigorous training Da Camara entered the child at a charity horse show in the jumping contest and in an exhibition of bullfighting on horseback. At the horse show Conchita's pony refused the third jump and fell. She was taken out for fear she would be hurt. If she were hurt jumping, who would fight the bull? The next day she read her first rave reviews but was concerned about only one thing, that the critic for *El Comercio* didn't think she was afraid.

At thirteen Da Camara took Conchita Cintrón to Portugal, where she made her début in the arenas and at night played with motorboats in the bathtub. Returning to Lima, Da Camara began to teach her the rudiments of fighting a bull on foot (it is extremely difficult to kill a moving bull from a moving horse). If she could get down, she could finish off the animal in style. Her mother drove her to a slaughterhouse where she would actually kill her first animals. She stepped over slimy, bloody entrails. Someone handed her a dagger. She was shown two old oxen to kill. A thrust between the horns and they would drop. She stabbed at one of them. It bellowed with pain—she couldn't kill it. Day after day, sick at the gore, she went back to stab at more animals who bellowed and did not die. A friend told her she was closing her eyes with each stroke and thus missing the vital spinal gap behind the horns; she hated the idea of killing as much as that. She determined to kill that day's six oxen with six strokes, keeping her eyes open, or give up bullfighting. She killed them each instantly, painlessly, and returned to Lima, singing.

Conchita went on practising her passes with animals in the country, to which her mother drove her in the early morning. But Frank Cintrón, alarmed, ordered her to give up bullfighting. Conchita refused, stole a can of peaches from the kitchen, and went on a hunger strike. That night her father relented. Later, when Conchita started her career at fifteen, he gave her his old Army footlocker as a trunk.

Although Conchita Cintrón was a brave girl, Ruy da Camara was braver, going off to Mexico with almost no money, no contracts, and an American girl child who had killed only six bulls in public in her life. But Da Camara knew people there, and within a month, as a curiosity, a booking for two Sundays in a row was arranged for this blond girl on horseback. The mob liked her, the critics liked her. For the second Sunday, a rancher offered a big, four-year-old bull, not the comfortable three-year-old that girl bullfighters normally fight. Da Camara said: "If the girl fought him and came out well . . . it would be a decisive stroke."

After a number of tequilas, Da Camara accepted the bull. But when the tequila wore off, everyone except Conchita became terrified by the bull's size

and age. Sunday morning Da Camara said through dry lips: "It's the decisive day. If she fails, we return to Peru."

Of this fight, the *El Redondel* critic wrote: "Don't you think it extraordinary that this little girl of fifteen, who looks as if she were made of porcelain, not only bullfights like an angel but is an expert horsewoman and a first-class *rejoneadora*? Make way for Conchita!"

Then followed five years of Sundays, with the endless dusty car rides in between. There should have been prejudice against Conchita Cintrón in and out of the ring, because she was a girl; but she wasn't really a girl, she was a child, and who could be prejudiced against children, especially one who faced big bulls? The other matadors treated her with affection as a younger sister, and more than one of them got caught and thrown by a bull when rushing to Conchita's aid during a dangerous moment. They respected her, too—she was a child who faced big bulls, and bullfighting was all she cared about.

One who met Conchita Cintrón during those years was the now famous photographer David Douglas Duncan, who charmed her into posing for him in 1942. He described her at the time as "only nineteen, slender, fair, about five feet eight, smart as any girl I've ever known and good looking to the point of being classic. In fact, regardless of all obstacles, if it weren't for my own work requiring solo trips, I would really join her league—but permanently. I can just see Kansas City if I came home with the lady of my heart . . . a bullfighter. Another two days would have finished me for sure. Now I'm hoping to be here when she returns from fighting in Chihuahua. If smart, I would leave right now. She probably wouldn't and doesn't want. . . ." Duncan took her to lunch, to dinner, to the movies, always accompanied by Asuncion da Camara. Duncan was under the spell of Conchita, but Conchita was under the spell of the bulls.

Conchita Cintrón's first goring came in Colombia when she was seventeen. Blood streamed down the inside of her left thigh, but she got up and killed the bull. There was no immediate pain and she felt "rather happy to be going through what all toreros seem to go through." The pain came later, for surgeons pack horn wounds with a yard of gauze, which afterwards must be yanked out inch by inch. When she was twenty-six, in Mexico, she was gored in the right thigh —a much deeper thrust. First she killed the bull. A surgeon named Mota Velasco operated on her. Faint and hemorrhaging, she noticed his eyes, trusted eyes like that; even so, "life seemed very frail." Two weeks later she was racing against other wounded bullfighters in wheelchairs around the halls of the clinic.

At twenty Conchita Cintrón went to Spain, where women had been barred from fighting bulls on foot since 1908. Ruy da Camara signed contracts for her to fight from horseback; she appeared with Manolete and the other famous fighters, but she felt only dismay. She wanted to fight bulls on foot in Spain, and this was impossible.

Conchita begged permission from every governor, every cabinet minister who crossed her path. Each of her fights ended now with some unknown, failed matador finishing off, usually ineptly, Conchita's bull. She could not watch. She wanted to leave Spain; she wanted to demand an audience with Generalissimo Franco. She accepted every contract in other countries where she was allowed to stand on the sand, allowed to feel the bull's breath on her, allowed to hear it go by. And she also fought on foot five times in Spain behind what is called "closed doors" (admission by invitation, proceeds to charity), each fight a triumph. By government order even such private fights were stopped. She went on fighting sixty times a year from horseback. If she were to dismount and take up the sword, it would be her last fight in Spain.

At last Conchita did dis-

(Continued on page 419)



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Prix de Paris Rules

1. Each entrant must be graduated during the scholastic year 1968-1969, but prior to September 1969, and must receive the Bachelor of Arts degree or its equivalent from a college or university within the United States.

2. Each entrant must submit the following enrollment details by October 21, 1968: name, college, address at college, home address, date of graduation, degree.

3. No entrant may be in any way connected with The Condé Nast Publications Inc., nor related to any of its employees.

4. There will be a first- and second-place winner. The first-place winner will receive a year's job with Vogue as a Junior Editor and will accompany the Vogue Editors to Paris to cover one of the Paris Collections during this year. The second-place winner will receive a six-months' job with Vogue as a Junior Editor. There will be ten Honourable Mention winners, each of whom will receive a $50 United States Savings Bond and top consideration for jobs on any Condé Nast magazine.

5. The 28th Prix de Paris consists of a quiz to be answered by all contestants, and a thesis which those who pass the quiz will be eligible to submit. Each entrant who is eligible to submit a thesis will be notified by Vogue by December 16, 1968.

6. Quiz and thesis will require answers to questions on fashion and beauty, and on non-fashion subjects (books, movies, art, theatre, music, personalities, et cetera).

7. The quiz appears here. Answers are due on October 21, 1968. Subjects for the thesis will be published in the January 1, 1969 issue of Vogue. The thesis will be due on February 3, 1969. Although questions in the quiz and thesis are editorial in nature and are based in part on material in Vogue, it is not necessary to subscribe to the magazine to enter the competition.

8. Papers will be graded on writing ability, grasp of subject, general intelligence, originality, and demonstration of special talents.

9. All material submitted must be typewritten double-spaced on one side of the page, on 8½ by 11 inch paper. Your name, plus the quiz question numbers, must appear at the top of each page. Please number each page. All material submitted becomes the property of The Condé Nast Publications Inc., and will not be returned. (Entrants are urged to keep copies of all material submitted.)

10. The judges of the competition will be a board of Vogue Editors, and their decision will be final. Any dispute that may arise as a result of the determination of the contest shall be adjudicated solely under the laws of the State of New York. Judges reserve the right to hold personal interviews with the finalists before selecting winners. Winners of Vogue's 28th Prix de Paris will be notified by April 14, 1969.

Prix de Paris Quiz

Answer ALL questions in this section.

1. Write a profile of yourself. (500 words or less)

2. Write a beauty biography of yourself or someone you know well. Include full details about looks, diet, exercise (and this may mean tennis or swimming rather than more formal exercise routines), makeup, hair, fragrance, et cetera. If you think it relevant, name specific products used. (400 words or less)

3. Describe three things in your present wardrobe that you love to own, love to wear. Then choose three fashions shown in August 1 Vogue that you would urge next year's seniors to own and wear; state briefly the reasons for your choices. (200 words or less)

Answer THREE questions in this section.

4. Select three names you think would be right for the full-page photograph and caption for Vogue's "People Are Talking About..." feature. Write appropriate captions explaining who each person is, why he or she is of current interest. (300 words or less)

5. What person in public life, or in your own private circle of friends, has had the greatest influence on your fashion point of view? Explain why and how. (300 words or less)

6. In each issue, Vogue turns an editorial "Spotlight" on some of the following fields: Books, Movies, Theatre, Television, Art, Pop Music, The Underground, Money, Education. Write your own column of timely commentary on one of these topics. (500 words or less)

7. You are a copywriter assigned to prepare a fashion advertisement for a store to run in its local newspaper. Select any fashion from the editorial pages of August 1 Vogue as the one to be advertised, and designate the page on which it appears. Write a headline for the advertisement and appropriate copy.

Your quiz and enrollment are due on October 21, 1968 at the latest. Please send them to:

Prix de Paris Director, Vogue,
420 Lexington Avenue
New York, New York 10017

Conchita Cintrón

(Continued from page 417)

mount. She was twenty-eight and in Jaén for the last fiesta of the season. The golden sun of October on a golden bull. Conchita said recently that she heard the bull talking to her, begging her to get down and face it. The mob screamed for her to dismount and she did. The authorities rushed to cut her off, but she evaded them and for the only time in her life faced a bull on foot in public in Spain. She felt in a dream: "It was sublime."

At the end she found she was in love with the beautiful bull and could not kill it. She walked away from it. The authorities put her under arrest while the mob screamed that she be pardoned, be awarded ears and tail of the bull as well. Although this was done, she walked out of that arena weeping, and has never gone back.

Her husband, Francisco de Castello Branco, is a tall extremely handsome man from an old and titled Portuguese family who represents a Mexican firm in Portugal. Conchita now holds a Peruvian passport, and, as the most illustrious Peruvian national living in Portugal, she is attached to the Peruvian embassy as a kind of official greeter-hostess at embassy functions. She writes books and articles, has written on courage, for instance. It usually annoys her to hear people talk about courage. She said to me: "Most people have little notion of what courage is. It takes courage to grow old with grace. It takes courage to face life every day. It takes courage to resign yourself to life. I mean—it takes more courage to accept a burden you didn't choose to face than one you selected—such as fighting bulls."

Conchita Cintrón lives now in a long, low, twenty-room Spanish house with a swimming pool on a kind of ranch about twenty minutes by car from Lisbon. There are various buildings, one of which houses five maids; the English nanny for the children lives in the main house. When I was in Lisbon, Conchita had nearly finished redecorating a five-storey, nineteen-room house in the oldest part of Lisbon. This house, into which the family will soon move (keeping the country house for weekends) is on a hill looking over the rooftops of Lisbon and the harbour below.

At present Conchita keeps about thirty adult pedigreed dogs. Half are Portuguese water dogs, which look much like poodles and which used to be to fishermen what collies are to shepherds. A trained water dog can hold its breath two minutes or more and plunge under water after sinking gear or fish. Recently they have become all but extinct. Conchita is now the only breeder of these rare animals saved from extinction by her friend and dog-show rival, the late Vasco Bensaude, who willed his kennel to Conchita. Her other breed is the perdigueiro, a Portuguese hunting dog that points, flushes, and then retrieves.

Conchita's house is full of cups her dogs have won, but she is hard put to find any cups she won in the arena. She has no films of herself on hand, and few enough photographs or other mementos.

It is easy to see the strength of character which made Conchita Cintrón the bullfighter she once was. Recently, when she was out of the room, her husband, a warm, quiet man, said: "She's got a terribly strong character."

"My daughter Ana Mafalda is the only one of my children who inherited my character," Conchita said another time. "When she wants something, nothing stands in her way. Right now she practises ballet. We can't get her to take any interest in anything else at all."

I asked Conchita a question she has been asked many times already: Would she ever help her children to become bullfighters?

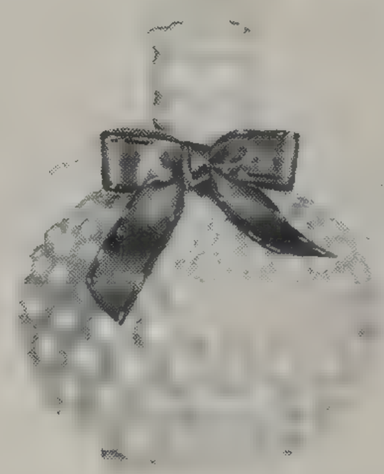
"First I would show them the way," she replied. "The good and the bad part. Then, if they wanted to continue because of the money, or because they wanted to be famous, I would not help them. But if they wanted to continue because they loved only that—yes, if they loved only that, I would encourage them and help them in every way I could."

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Ludmila

(Continued from page 364)

your Richard Avedon—he is very wonderful; I do not really understand about fashion photography—the things they do with my hair and makeup are not Natasha things—yet he is always so patient with me and kind. Almost I forgive him for making me stand on point for such a long long time—forever, it seemed." Ludmila is reminded that she has, after all, been a prima ballerina with the great Kirov Ballet of Leningrad: "Ballerina-shmallerina, I still get tired!" The Kirov. The scene of her discovery. The beginning of the metamorphosis of Ludmila Savelyeva into Natasha Rostova. The beginning of everything. Now, more than five years later, in the unfolding of details, in the telling of hopes raised and hopes dashed, there is already the feeling of legend about it: The casting almost complete, *War and Peace* is ready to go before the cameras; Sergei Bondarchuk, the director, will himself play Pierre. Only the rôle of Natasha, the most adored of Russian heroines, is unfilled. Thousands are auditioned. None is right. All of Bondarchuk's aides are pressed into the search. And then one has a glimmer of memory: a night at the Kirov—a delicious young dancer—a fragile little thing, all eyes and a neck like a lily stem. On a hunch, he returns to the Kirov to see the nineteen-year-old ballerina. That evening, she is dancing "Giselle"—"A bad, a horrible Giselle," Ludmila recalls, "I am sick with nerves." No matter, Bondarchuk's aide has found what he was looking for—not a new Giselle, but a perfect Natasha.

Now the scene shifts to Bondarchuk's office. The aide presents Ludmila: "Here is our Natasha!" he says triumphantly. Bondarchuk stares: "What is this thing you have brought me?" he asks incredulously. Ludmila is in an anguish of embarrassment: "What else could I expect; my clothes were terrible, my makeup was all wrong, and I was so tiny and so skinny and I had never acted in my life—oh, my God, how very very inexperienced I must have looked!" Miraculously, the celebrated director agrees to tests. And a contract is made. And the first rushes are seen. And now it is Ludmila who is incredulous—she weeps, storms, begs Bondarchuk to re-shoot. And Bondarchuk? "Here," he exults, "is our Natasha!"

It strikes one that Natasha is a hard act to follow; that whatever comes next will be something of a let-down. Which strikes Ludmila as utter nonsense: "Good actors, honest actors—actors who are truly serious about their work—can only have the greatest enthusiasm for all their rôles. To try something new is like going off on the most exciting holiday in the world—the best of all vacations."

One such "vacation"—a movie of Pushkin's *Dubrovsky*—is already underway. For this, Ludmila will have an Italian director—De Santis; an Italian producer—De Laurentiis; and possibly an American leading man. She hasn't a clue who this might be; nor has she any preferences. All that matters is that the work is good and the rôle right for her.

She has a star's intuitiveness about rôles: "Not Anna Karenina; she does not resemble me . . . Sonia in *Crime and Punishment*, yes; I think we would be good for each other." Most enchantingly, she has still an unspoiled, undisguised pleasure merely in being a star: the smothering mobs, the autograph-seekers—she adores every bit of it. And the thousands of letters, addressed to Natasha Rostova, from young girls who want to know how they can look like her . . . how they, too, can become great actresses. She tells them all: go to a good acting school, stay a long time, study hard. When it's observed that Ludmila herself has never been to an acting school of any kind, she replies: "What do you call five years' work on *War and Peace!*"

Well, what *do* you call five years' work on a movie of such breadth and magnitude; five years in which an untried adolescent acts herself into the skin of one of the most beloved characters in literature; five years in which the adolescent becomes a woman? And the two years before that—the teen-age ballerina dancing star rôles with the renowned Kirov? And the nine years of strictest discipline that led to the Kirov—the student years from eight to seventeen spent studying at the Vaganov Choreographical School in Leningrad; Pavlova's school, Ulanova's school?

You consider this most remote, rigorous, and parochial of backgrounds and you begin to understand a quality of foreignness which has nothing whatever to do with countries . . . and a certain childishness about this twenty-five-year-old super-star which can be both exasperating and touching. As it was at the ball following the New York première of *War and Peace*. . . .

Inside the ballroom that night, the guests were seated. Outside, the celebrities waited in the order that had been established at all the premières: First, Sergei Bondarchuk and his wife, the actress Irina Skobtseva, who plays Hélène in the film. A breath behind them, Ludmila with the agent from the Walter Reade distributing organization, who had escorted her throughout the tour. Always, the procedure had been the same: the Bondarchuks would enter, followed almost simultaneously by Ludmila. But this time, before she could cross the threshold, a wave of applause broke out for the Bondarchuks that stopped her cold. Her face crumpled, her eyes brimmed. The ovation that greeted her was tremendous, but it was clear that Ludmila felt desperately slighted. Very quickly then, the man from Reade sped to the orchestra and arranged for "Natasha's Waltz" to be played at once. Back at her side as the first notes sounded, he held out his hand and—chin tilted, neck elegantly lengthened—Ludmila stepped onto the dance floor. And, with "bare arms full of childish grace . . . slender, quicksilver Natasha" opened the ball. Radiant.



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By George Bradshaw

On an evening of wind, storm, and rain, when every airplane on the east coast of the United States was locked up at home in its clean, well-lighted hangar, a taxi drew up at the Pennsylvania Station in New York City, and I got out.

Three redcaps waited. I gave one of them my bags and said, "Bedroom F in Car 63." I then walked down into the quiet, leisurely waiting room, bought some magazines and a couple of bars of chocolate—what always makes me buy chocolate before a train journey? Some atavistic unquiet that warns me the train may be besieged and I must be prepared with rations? I always buy, and I always find the unopened bars in the bottom of my bag when I come home—made a couple of final telephone calls; then, since I still had twenty-five minutes, wandered into the paperback kiosk. There my eye, as it always does, lit on a copy of Henry James's *The Ambassadors*, which, as always, I bought. There is some certainty within me that I am going to read *The Ambassadors* on a train. I haven't yet, but I have eleven copies of *The Ambassadors*.

The gates opened, I walked down and found my comfortable Bedroom F in Car 63, with my bags neatly arranged, so I stretched out and began to leaf through a magazine. Presently we moved off into the tunnel; and, as we did, I rang for the porter and asked him to bring me a Martini. This he produced as we were pulling into Newark, I finished it by Rahway and called for another. As we were crossing the Delaware I thought about dinner, but by now my shoes were off and my tie loosened and I felt too comfortable to move. I asked the porter if I could have dinner at home, he said I could, and just as we were coming into North Philadelphia he brought me a steak and hashed brown potatoes. Oh, those potatoes, so perfectly done, so neatly folded over. Why is it you can get good hashed brown potatoes only on trains?

By Paoli I was finished, by Lancaster in bed; the last thing I remember was stopping at Harrisburg. I was asleep before we crossed the Susquehanna.

I awoke in unfamiliar territory—flat, frosty, totally grey. It was almost ten o'clock. I shaved, took a sort of bath, and slowly got dressed. I was in no hurry, St. Louis was still six hours away, and I felt no real urge to get to *The Ambassadors*.

It was something after ten when I finally got to the Dining Car Forward, took a seat—I could have had any seat, for the car was empty—was instantly served a pot of boiling coffee and given an unfamiliar newspaper, the Columbus something. I had breakfast, looked at the paper—glanced at one familiar feature, Earl Wilson, but discovered it was a column I had read several days before in New York.

In all the ten days I was away, I saw Wilson in ten different papers, but it was always the same column. Either there is something the matter with his distribution set-up, or once you leave New York you can't tell one Wilson from another.

Well, finished, I poured more coffee, lit a cigarette, and glanced across the aisle at the steward, who was reading *The Wall Street Journal*. The car was still empty. I said, "You don't seem to be doing much business."

He straightened up, shook his head. "No," he said. "You're the only passenger on the train."

It was a fact. I was indeed the only passenger on the train, which meant I had going for me my porter, a Pullman conductor, two chefs, two waiters, and the steward: seven people. I can not

(Continued on page 422)



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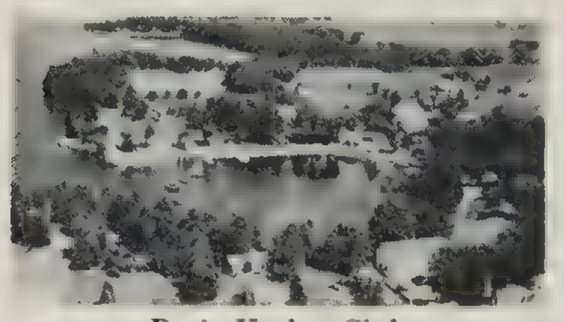


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Car 63

(Continued from page 421)

tell you the feeling of elation this gave me. A private train, New York–St. Louis. I leaned back and looked out at the suddenly sun-flooded landscape.

* * *

"The suddenly sun-flooded landscape." When I managed to take a less euphonic view of it, I was appalled. It had been a long time—five or six years, since I had ridden through the heart of the heartland in daytime; I hardly recognized it. Rights-of-way of railroads have always gone through the backyards of America—the drab, graceless houses, the ramshackle sheds, the neglected gardens—but now the backyards are junk yards.

Apparently every American has decided to throw out the window whatever he doesn't want, and let it be where it falls, so that now there are unmanageable drifts of cans and bottles and bathtubs and iceboxes amid stoves and garbage and papers blown across the whole land. "Unmanageable" is the only word. It is too late to tidy up; only nature will be able to take care of the junk; and even for now it will be a long, slow, and possibly downhill task. Moth and rust doth corrupt, God knows, but not overnight.

* * *

But there are pleasures along the line, nostalgic pleasures: the romantic names of railroads, painted on the sides of freight cars, remembered from my youth: The Soo Line, the Milwaukee Road, the Frisco, the Dixie Line, Northern Pacific, the Fruit Growers Express, L. and N., the Cotton Belt, the Grand Trunk.

And something I had forgotten about a dining car: When a brakeman or conductor enters it, he takes off the hard cap he wears and holds it over his heart until he disappears out the other end.

As I started back to my bedroom, I saw that my two waiters and the chefs were playing gin rummy. I stopped for a minute and watched, and they kindly asked me if I would like to sit in for a while. I did, and at a cost of only seven dollars and eighty-five cents.

* * *

What I wanted to see in St. Louis—and did, without any effort as the train went right past it and even stopped beside it—was that arch of Saarinen's, the gateway to the West. It is astonishing, powerful, and, let's face it, *enormous* (Trajan would have loved it); but like all monuments and memorials, it leaves a slight afterthought of so what? All those pious tributes thrown up to Victor Emmanuel, Prince Albert, Washington, or whomever, all those arches of triumph all over everywhere are to me unsatisfying, they lack the eccentricity of use, no opinionated human being ever lived or loved or made himself *comfortable* in one of them; so that after the first awed glance at the strength of the gateway, you find your gaze straying to a large noisily painted Mississippi riverboat which is moored a few hundred yards away and, with steam up, gives promise of other, less civic, pleasures. I suppose mine is not a popular stand.

But there is one building in St. Louis that I must say took my eye. After a slow trip through a dark tunnel, my private train stopped and then backed into it: I mean the Union Station.

A great beauty. It was built—in 1893—when stations were the pride of cities, as airports are now. Its architect, Theo C. Link, took a great deal of trouble over it. To be an architect then was not as it is now: From what I see out the window all you need nowadays to set up shop is a straight ruler and the telephone number of a good air-conditioning company. Then, you had to know architecture, you had to have at your fingertips every palace and temple and château that had even been built.

What Theo C. Link had at his fingertips was the Palazzo Strozzi in Florence. Of course he bowed to the conventions of his times: He added gables and some mighty turrets, and for the several entrances he introduced against the rugged Strozzi stonework the smooth, refined, intricate portals of, say, Chambord. But for all its bastardy it is a monumental and pleasing success.

* * *

My next train, the Texas Eagle of the MoPac, was a different story. A great, long blue-and-silver streamliner, she takes you south, dropping cars here and there easily (like a cow calving) wherever you want to go—as far as Mexico City. On the night I was on her, there was not a single empty berth in any car. The Martinis were icy, the roast beef excellent, the roadbed smooth, and we arrived in Austin the next noon exactly on time. I hope to God she makes money. It would mean one for our side.

* * *

In Austin there is another wonderfully original piece of architecture, the Driskill Hotel, where I stayed.

It opened in 1887 and was called, I am sure with reason, the "finest structure south of St. Louis." It was a great gesture of a place—high, wide, and handsome—but, as it turned out, too great a gesture; for while it cost the not inconsiderable sum of three hundred thousand dollars, it managed to lose, over the next twenty years, millions of dollars. I know a pretty story about those times: The great-uncle of a friend of mine guaranteed a note on the hotel for seven hundred and fifty thousand, which within a year he had to make good on. So, in typical Texas fashion he packed the money *in gold* into carpet bags, got on the train, rode to New York, and paid his debt.

Those days are over; the Driskill, eighty years later, flourishes as its builder, Colonel Jesse Lincoln Driskill, dreamed it would. It remains pretty much unchanged: The lobby is still a forest of high white pillars topped with capitals more fanciful than any the Corinthians ever dreamed of; the grand stairway comes jogging down, studded with newel posts made in the form of elongated Greek temples, carefully carved, and

each topped with a wooden cabbage. It is all what it was meant to be: grand.

It is some details of the exterior that please me the most. The hotel is four storeys, of white limestone. Its architecture is described as Romanesque—and it is, almost, except that the roof, again, is gabled. Just above the third floor of each of the three façades there is stuck onto the limestone a steer's head that supports a column that rises up and up past the apex of a gable on up into the free air. Each column is topped by a capital that of all the Driskill capitals is the most imaginative. A number of curved, freestanding lotus leaves spring out from a dove; and between the leaves there lie what appear from the street to be a scattering of stone tennis balls.

Now on top of these three fancies there rest three busts: Colonel Driskill over the main façade, his sons on the other two. The Colonel has a carefully waved stone beard and a recognizable face, the sons have carefully combed stone hair and carefully tied stone neckties. They make a most pleasing family group.

* * *

There are no trains between Austin and Houston anymore, so I took a bus. . . .

To get from Houston to New Orleans you take the Southern Pacific's Sunset. Do we all here remember that great dame of a train that swept haughtily from Los Angeles, trailing sleepers, lounge cars, dome cars, diners? Well now she came limping in for me, like a Tennessee Williams heroine, an hour late, wheezing and unsteady, her great dress reduced to three tattered day coaches and a monstrous automatic eating car where you cook your own food. Oh, Pioneers! Lucius Beebe is better dead.

But we did make New Orleans. By some odd coincidence we pulled in just across the platform from the Crescent, which was to take me to New York, even opposite my own car, a long silver sleeper that spelled safety, security, and civilization once again.

I had a half hour, so I went into the station to look for more magazines and the papers and, to say the truth, to buy a bottle of gin. If there is one thing I have learned racketing around on railroads it is that half this country is still dry. I can't tell you the number of states that throw up their hands aghast when you say you'd like a Martini before dinner. They remind me of my grandfather. In his house, if you wanted a slug of bourbon, you had it in the bathroom with the door locked.

* * *

Pullman cars aren't owned by the Pullman Company anymore, did you know? They are owned by banks: The Morgan Guaranty, for instance, owns a lot of them. I glanced up at the plaque on my car to see on whose bounty I was riding and with a glow saw it was the Girard Trust of Philadelphia, which for many many years was my bank. The Girard was the nicest bank I ever knew: It let me overdraw. And without fuss. They simply sent me a piece of paper saying, "You are overdrawn again," and went right on honouring checks. Of course those were the days when girls balanced the books and not machines. I now keep my money at home, hidden in the Bible, at Mark XI, 15.

* * *

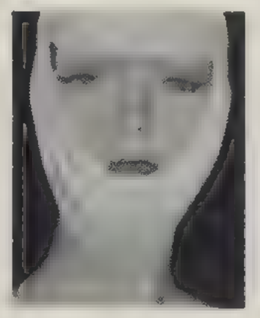
HAPPY ENDING. At five o'clock that afternoon, just as we were coming into Charlotte, North Carolina, the brakes were jammed on with a smack and we jolted toward a stop. I looked out the window and saw a taxi askew across the tracks with people piling out of it. We stopped. All the crew ran back. In a minute I heard an ambulance siren.

Well, actually, we had hit the taxi, but no one was killed or even seriously hurt. I couldn't help thinking, as we pulled off again—suppose I had been in a big airplane and we had hit a little taxi airplane. . . . As it was, we arrived in New York twenty minutes early. And I was home in another twenty, chocolate bars and Henry James intact.



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PAGE 333
The long, covered dress for evening in crisp silk serge—navy-blue with a tiny mock weskit of scarlet. By Geoffrey Beene. At Julius Garfinckel; Halle Bros.; Hudson's; Frost Bros.



PAGE 338
Small-waisted and covered all the way—a long dress in a gilt-shimmered Paisley chiffon of dusky transparent colours. By Malcolm Starr. At Wanamaker's, Phila.; Thalhimers; Halle Bros.; Gus Mayer.



PAGE 339
Red evening dress in shimmering Paisley-patterned lace—high, belted top and scalloped-hem skirt. By Bill Blass for Maurice Rentner. At Wanamaker's, Phila.; Hutzler's; L. S. Ayres.



PAGE 346
Tinsel-thin lamé harem pyjamas in molten golds, reds, blues, and browns—the top mandarin-collared and side-closed; the sleeves and trousers billow. By Kasper for Joan Leslie. At Swanson's; May D & F.



PAGE 348
Short evening dress in chartreuse satin stitched down in back, and a full skirt springing from a lifted waist. By Teal Traina. At G. Fox; Woodward & Lothrop; Frost Bros.; Sakowitz.



PAGE 358
Evening dress in lapis-blue satin. By Leslie Fay. At Wm. Hengerer; Bamberger's; Hutzler's; Thalhimers; Rich's; Joseph Horne; Stix, Baer & Fuller; May D & F; Sanger-Harris; Frost Bros.; Z.C.M.I.



PAGE 359
Wrapped and fur-collared Anything Goes coat, lined in peach, over a peach knit dress. By Shannon Rodgers for Jerry Silverman. At Stix, Baer & Fuller; Gus Mayer; Frost Bros.; El Palacio de Hierro.



PAGE 368
The demi-long Empire dress for evening in wine-red velvet—full-sleeved, full-skirted with wide white collar and cuffs, edged in lace. By Kasper for Joan Leslie. At Rich's; May D & F; Swanson's.



PAGE 381
The dirndl'd navy tunic-dress belted over straight, wide-legged pants—here in navy flannel. Stan Herman for Mr. Mort. At Bamberger's; Sanger-Harris; Sakowitz; May D & F; Z.C.M.I.



PAGE 391
Hound's-tooth checked coat in brown, blue, and white over a white wool jersey dress. By Belle Saunders for Abe Schrader. At Joseph Horne; Hudson's; L. S. Ayres; Gus Mayer; Stix, Baer & Fuller.



PAGE 392
Short belted coat in bright navy wool flashed with brass. By Henry Friedricks for Brittany. At Wanamaker's, Phila.; Thalhimers; Hudson's; L. S. Ayres; Gus Mayer; Stix, Baer & Fuller; Z.C.M.I.



PAGE 395
One of the niftiest short coats for day—navy-blue wool broadcloth, wide-collared, fitted, flared, and held by a little belt in back. By Jay-Henry. At Bramson; Frances Wright, Tenn.; Zita, Wisconsin.



PAGE 398
Red turtleneck sweater-dress in Dacron double knit. Chemise Lacoste by David Crystal. At Bamberger's; Hutzler's; Julius Garfinckel; Thalhimers; Rich's; Bramson; Sakowitz; Frost Bros.; Z.C.M.I.



PAGE 399
Brown wool dress with widening sleeves, widening skirt—and the narrowest, wrapped midriff. By Marie McCarthy and Larry Aldrich. At Julius Garfinckel; Thalhimers; Bramson; Sakowitz.



PAGE 402
Silver-grey wool for day, with a soft high neckline; long slit sleeves; and an easy skirt. Dress by Philippe Tournaye for Mort Schrader. At Joseph Horne; Halle Bros.; Bramson.



PAGE 402
The shirtdress for day in golden-buff wool jersey with buttoned and banded shirt cuffs, and a gathered skirt falling from a lowered waist. By Pat Sandler. At Rich's; Sanger-Harris; Sakowitz.



PAGE 403
Belted white sweater-dress in wool jersey. By B. H. Wragge. At Wm. Hengerer; Wanamaker's, Phila.; Julius Garfinckel; Thalhimers; Halle Bros.; Stix, Baer & Fuller; May D & F; Frost Bros.



PAGE 404
Weskit suit in ginger-brown shadow plaid. By Junior Sophisticates. At Bamberger's; Julius Garfinckel; Joseph Horne; Halle Bros.; Hudson's; L. S. Ayres; Bramson; Stix, Baer & Fuller; Sanger-Harris; Sakowitz; Frost Bros.; May D & F; Z.C.M.I.



PAGE 404
Short side-closed and wrapped coat in a hound's-tooth plaid of brown, white, and orangey red over an orange jersey dress. By Laurence Gross. At Thalhimers; Joseph Horne; Bramson; Gus Mayer; Swanson's; Sakowitz.



PAGE 405
Two-piece belted knit in brown wool. Kimberly. Bamberger's; Wanamaker's, Phila.; Hutzler's; Julius Garfinckel; Joseph Horne; Rich's; Halle Bros.; Hudson's; Stix, Baer & Fuller; Sanger-Harris; Sakowitz; Frost Bros.; May D & F; Z.C.M.I.

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